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Dance and Dancers

ANNA PAVLOVA NUMBER

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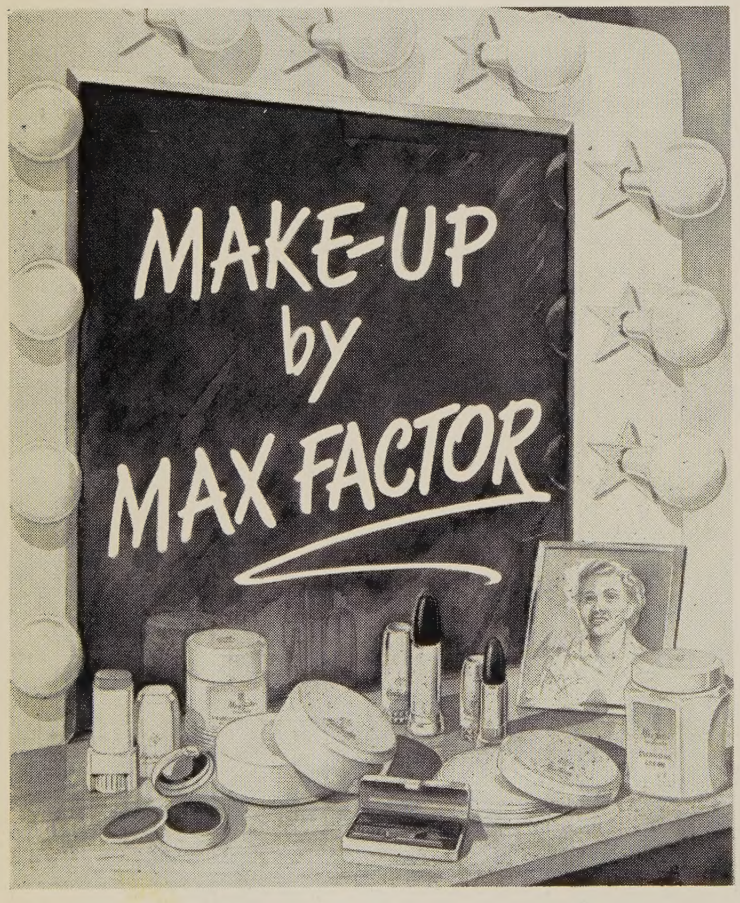

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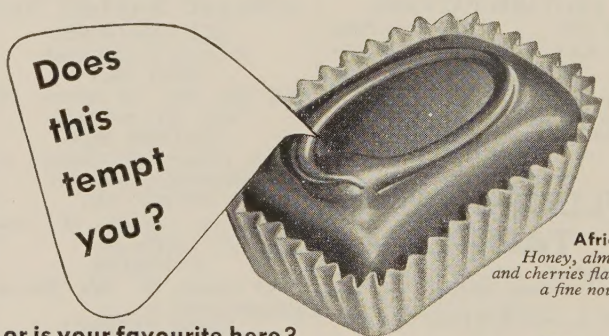

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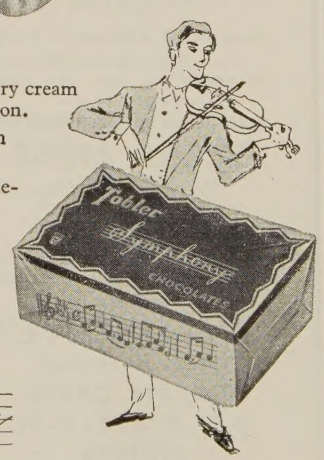

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TOBLERONE

January 1956 Vol. 7 No. 1

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE A. BARNES
WORLD'S LARGEST NET SALE IN THE FIELD

The Genius of Anna Pavlova

WHAT is it that places an artist above her fellows, great as they may be, so that she becomes immortal, a legend and the epitome of her chosen art? It is a quality almost intangible which, if we could define it, would bring us nearer to solving the riddle of the universe. But such artists there are—Bernhardt in the theatre, Garbo in films, Melba in opera and Pavlova in ballet—who yesterday, today and for all our tomorrows will remain as the ultimate peaks attained by their particular arts.

Today, 25 years after her death, there is still hardly a person who does not think of Anna Pavlova as the symbol of all that a ballerina should be. Sometimes we may have occasion to doubt it, as in the light of today some of the works in which she appeared may seem to be rather trivial. But then something happens to put us once more in touch with her, and again we realise that as far as dance is concerned she was unique.

I saw Pavlova dance but once and, wonderful as she seemed, I was not of an age when I had had any chance of comparing her with anyone else. At the time, no doubt, the dazzling colour and brilliance of the Diaghilev Ballet impressed me more. The years pass and one wonders if those audiences and critics who still sing Pavlova's praises are merely remembering her through a rose-tinted haze of time. A pre-war film—*The Immortal Swan*—does little to disperse these doubts; but old dance films need a mind specially attuned to appreciate their finer points. In the past few years a few more fragments of film have been gathered together, and suddenly Pavlova's whole great art becomes clear. Again one is conscious of that vibrant Slav quality that can be sensuous, piquant or lyrical as the occasion demanded.

To see her incredibly poignant miming as, seated in the opening moments of her ballet, *Christmas,* she greets her four suitors, is as though the clouds have suddenly cleared from the pinnacle of great artistry. More followed, including Fokine's *Le Cygne,* and although the filming was primitive and some of the costumes decidedly quaint to our eyes, there is no doubt left—Pavlova *was* really great.

That she was also a vital personality has been re-affirmed on innumerable occasions, and never have I been so conscious of this fact than when working on this commemorative number. A few weeks ago I was watching a class in the studio of the late Alexandre Volinine, who for many years was Pavlova's partner. To the d'Erlanger house where he lived in Paris, Pavlova frequently came. I had forgotten this fact while watching the class until I became uncannily aware of a remarkable presence and all of a sudden the whole studio seemed to be pervaded by Pavlova's personality; yet she had not set foot in it for well over 25 years. Imagination? Perhaps.

If this can happen after so great a lapse of time, what can the effect have been on the thousands of people all over the world who saw and adored her? We know that she inspired countless people to dance. In addition to Helpmann, who took up dancing after he had seen Pavlova in Australia, and Ashton, who devoted his life to the dance after watching her in Lima, there are scores of those who would never have given ballet a thought had Pavlova never travelled the world.

Nobody, before or since, has affected so many people. She is the greatest example of dedication to an art, a dedication that certainly shortened her span on earth.

Her dances mean little without her, mainly because they were created for her own particular genius. Every second of her life was lived as a ballerina and because of this the art of ballet has become immeasurably enriched.

THE Editor is deeply grateful to all those formerly connected with Pavlova who have contributed to this special number, and particularly to those members of the Pavlova Commemoration Committee in London who have given invaluable assistance in the way of photographs and articles. Our special thanks go to Kathleen Crofton and Sylvia Kirkwhite, two former members of the Pavlova Company, to C. W. Beaumont for permission to reprint extracts from his book, *Anna Pavlova,* to Messrs. Heinemann for permission to reprint extracts from Algeranoff's book *My Years with Pavlova* (to be published in the spring).

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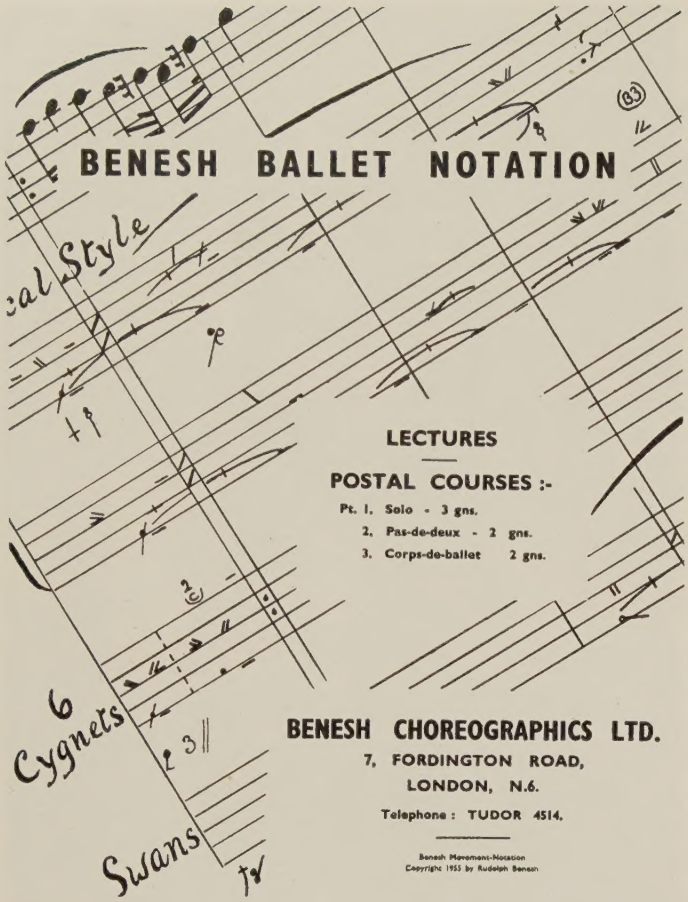

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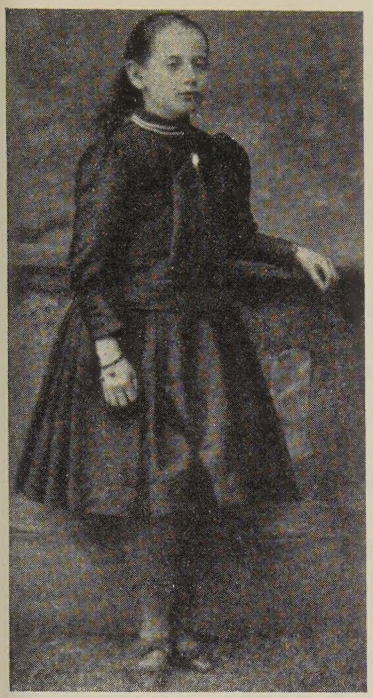
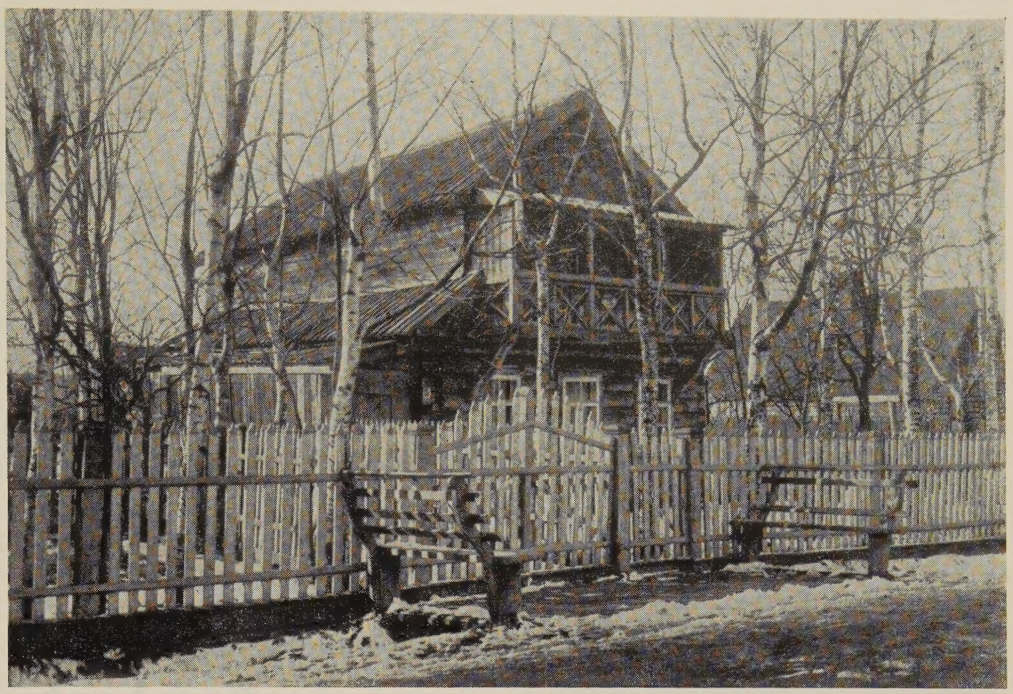


THE SPELL BEGINS: Pavlova at the age of 9, just after she had seen her first ballet.



RURAL CHILDHOOD: Although born in St. Petersburg, Pavlova spent much of her early youth in this house at Ligovo which belonged to her grandmother. It was here that her love of the country, to remain with her all her life, was first developed.

Pavlova in Russia

The childhood and upbringing of ANNA PAVLOVA, her rapid rise to ballerina status, her triumphs and her departure to tour the world.

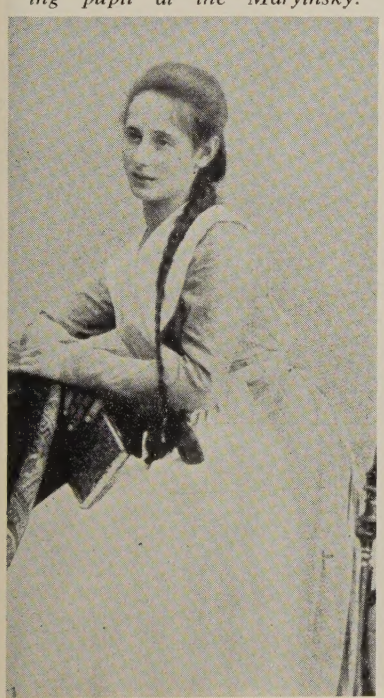
ANNA PAVLOVNA PAVLOVA was born in St. Petersburg in the 'eighties. The actual day seems to be a little uncertain as it has been given as January 31, yet her company later celebrated her birthday on February 16 (February 3, Russian old style). The actual year appears to be equally vague as Valerian Svetlov, in his obituary in *La Russie Illustrée*, gives it as 1885, while other sources have it as 1882. Her "name" day has been given as January 30 and also February 3. Another authority gives her birth as taking place on January 3, 1881.

Prematurely born, she was a frail child and it seems that she contracted most of the ailments to which children are prone. It was thought wiser that she should be brought up in the country where her grandmother lived at the summer resort of Ligovo not far from St. Petersburg.

The family was poor and her father, who died in tne very early years of Anna's life, was said to have been a peasant. Her mother took in laundry.

It seems that a great affection sprang up between herself and her grandmother, who devoted herself to the upbringing of the young Anna. Much of Pavlova's childhood was spent therefore in the country and this close contact with nature developed in her a great love of flowers, birds and animals and she never ceased to wonder at the beauty of the changing seasons. This love of nature remained with her always and one of the great

SCHOOL DRESS: At the age of 16 when Pavlova was a promising pupil at the Maryinsky.



HUNTRESS: Pavlova in an early role when she was already a ballerina at the Maryinsky Theatre.

ANOTHER EARLY ROLE: The name of the ballet is not recorded but the picture already suggests mature authority.

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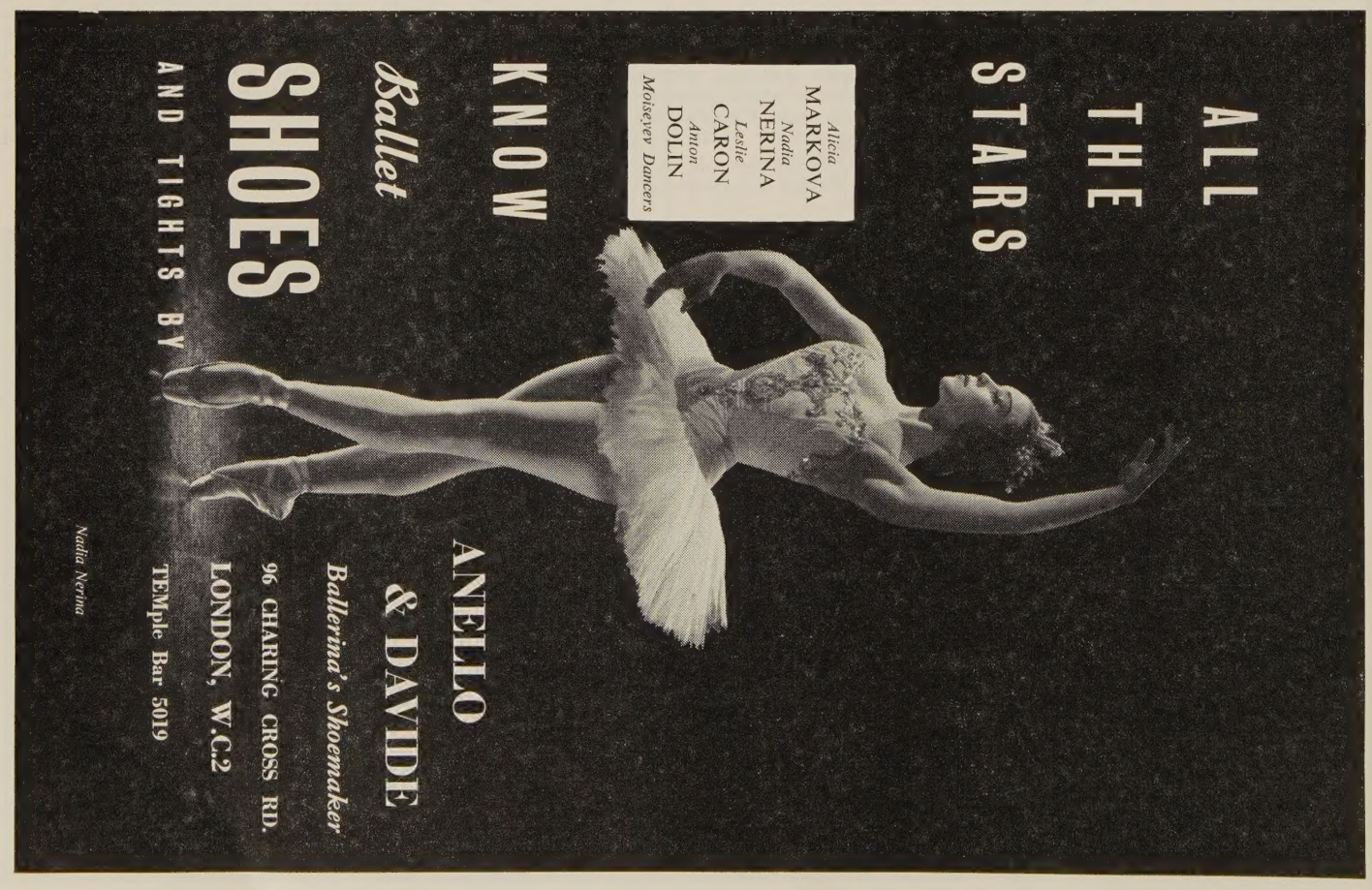


regrets of the life she was destined to lead, of dancing in towns and continual touring, was that she saw so little of the countryside.

It was in Ligovo that she began her education, a local teacher teaching her Russian and scripture. At this time no thought of becoming a dancer entered her head.

At about the age of eight, she was taken by her mother to a holiday-matinée at the Maryinsky Theatre to see the full-length *The Sleeping Beauty*. Her mother was reported as having said as they approached the great theatre, "Now, my little Niura (Pavlova's pet name), you will enter fairyland." The little girl entered fairyland as in a dream, sitting through the Prologue and three Acts entranced by the wonderful vision. When it was over she made a firm resolution that one day she would become a great ballerina and dance the part of Princess Aurora. Unlike many childish impulses, such as wanting to become a nurse or an engine-driver, the desire to dance did not leave her. She continually tried to re-create the dancing roles she had watched.

Odds against her

It was not until two years later, when she had reached her tenth birthday, that her persistence caused her mother to enter her as a pupil in the Imperial School. Her chances were slender, as out of more than a hundred candidates only about eight girls were selected annually. Matters were not helped by the fact that owing to her family's poverty, Pavlova could not dress as well as the other girls. Also it was essential to pass an exacting medical examination. So it can be imagined with what joy the mother and daughter greeted the news that Anna had been chosen.

The young pupil made rapid progress. Her first teacher was A. Oblakov, a former dancer in the Imperial Theatres; in her second year she was taught by the great classical ballerina Ekaterina Vazem. Her other teachers were the great mime Pavel Gerdt, Christian Johannsen, the pupil of the Danish choreographer and ballet master August Bournonville, who in his turn was a pupil of the French Vestris. Thus were the great schools of ballet united in her.

Apart from the school, she was taught by Sokolova, former prima ballerina of the Maryinsky, and also by Enrico Cecchetti, who as well as being her teacher was to remain a friend and adviser until he died in 1928.

Rapid promotion

Pavlova's debut was as a Dryad in a pupils' performance on the Maryinsky stage on June 1, 1899. This was so successful that instead of having to spend the usual years in the *corps de ballet*, she was given small solo roles. By the age of 17 she had finished with the Imperial School and achieved the rank of "first dancer" in the company. Two years later she was dancing the title role in *Le Réveil de Flore*. In the following year she was chosen to dance in one Act of *La Bayadère*. Soon she undertook the formidable task of dancing the title role in *Giselle*. So brilliant was she considered to be in this role that others soon followed until she was dancing the ballerina roles in practically every great ballet in the Maryinsky repertoire. At the time the ballerinas competing for the supreme crown of the Imperial Theatre were Mathilde Kshessinskaya and the Italian Pierina Legnani, and it is interesting to remember that it was Kshessinskaya who, at a gala to honour her ten years with the company, used her influence to advance Pavlova.

Pavlova's rise from *première danseuse* to *prima ballerina* was rapid, more rapid than is usual in the strict hierarchy that existed at the Imperial Theatres.

In 1905, Michel Fokine was promoted to direct the senior class at the Maryinsky Theatre and it therefore must have been about this time that he came into close contact with Pavlova. He was her first partner in Russia and together they danced in *Arlequinade*. He had a great influence on her, and although she herself remained a traditionalist, she was greatly in sympathy with his revolutionary artistic ideals. Fokine created several works for her, notably *Le Cygne* to music by Saint-Saëns which will always be associated with her. She also had principal roles in his *Une Nuit d'Egypte* and *Chopiniana* at the Maryinsky.

First trip abroad

In 1907 she embarked on her first tours outside Russia. With Adolf Bolm and a company of 12 girls and eight men she went to Riga, Helsingfors, Stockholm, Copenhagen, Prague, Vienna and Berlin. These tours were made during the Maryinsky vacation. Starting off successfully they finished triumphantly.

From this time began the tours that were to continue for the remainder of Pavlova's life. She danced in Vienna, then Paris, where in 1909 she appeared for a few performances in *Les Sylphides*, *Le Spectre de la Rose*, *Cléopatre* and *Le Pavillon d'Armide*—with Diaghilev's company. This was her first break with Russia, though it was not as definite a break as that made by Diaghilev. After Paris she came to London at the express wish of Edward VII. Her one performance, in honour of the King and Queen Alexandra, brought every impresario with offers of contracts.

In spite of her "defection" she received a special invitation to return to St. Petersburg where she was deeply loved. In between tours she continually returned there and also took classes with Sokolova or Cecchetti.

In 1914, Pavlova danced on Russian soil for the last time. After appearing for a few performances in St. Petersburg (but not actually at the Maryinsky Theatre), she returned to England through Germany. War was declared between Germany and Russia during the journey and it was with the greatest difficulty that she escaped being interned. When she was on one of her tours, the October Revolution occurred and any return to her native country became impossible.

PRINCIPAL ROLES IN RUSSIA

The Vine (Bacchante), *The Magic Flute* (Lisette), *The Awakening of Flora* (Flora), *The Enchanted Forest* (Young Girl), *Eunice* (Eunice) *Chopiniana* (Sylphide) *Une Nuit d'Egypte* (Veronica), *Le Pavillon d'Armide* (Armide), *The Naiad and the Fisherman* (Naiad), *Paquita* (Paquita), *La Bayadère* (Nicea), *Giselle* (Giselle), *The Daughter of Pharaoh* (Aspiccia), *King Candaules* (Lycia), *The Sleeping Beauty* (Princess Aurora), *Don Quixote* (Kitry), *The Corsair* (Medora), *The* Swan Lake (*Odette-Odile*).

THREE PICTURES of Anna Pavlova in ballerina roles at the Maryinsky Theatre, St. Petersburg. In Don Quixote (*top*), *in* La Fille Mal Gardée (*centre*), *in* La Fille de Pharaon (*right*).

FRONT COVER

This month's full-colour cover photograph by Derek Allen is of the painting, *La Mort du Cygne*, by Sir John Lavery, R.A., now in the possession of the Tate Gallery, London, who have kindly given us permission to reproduce it.

It shows Anna Pavlova in the costume she always wore for the solo choreographed for her by Michel Fokine—*Le Cygne (The Dying Swan)*. There is one departure in this picture from the costume that Pavlova wore on the stage in that she always used a ruby brooch and not the sapphire one as here shown.

IVY HOUSE: This house in Hampstead was acquired by Anna Pavlova in 1912 *and it remained the only permanent home she ever knew after she finally left Russia. Here she would return after her long tours to relax and plan new ones.*

SCENE OF GREAT CREATION: The hall at Ivy House which was also used as a studio. The carpets would be rolled back for work to begin.

Frequently when Pavlova was giving a dinner party she would temporarily leave her guests to conduct a rehearsal or watch a class. It was here that she worked on the dances and ballets she gave all over the world.

Dancing Round the World

After she left Russia, Pavlova danced with her company in all parts of the globe, travelling further than any ballerina had previously. Here is a short survey of these tours.

THE beginning of Pavlova's international fame really dates from 1910 when, on April 18, she gave her first season at the Palace Theatre, London. Partnered by Michel Mordkin and supported by a group of four female and four male dancers, she gave a programme of short works, *soli* and *pas de deux* which included *Le Cygne*, *Valse Caprice* and *Autumn Bacchanale*.

Immediately after this first season she sailed for New York to appear at the Metropolitan Opera House in *Giselle*. Thus began her association with two countries to which she returned repeatedly for the remainder of her career. The fact that in England and America she eventually danced in almost every town of any importance brought her great art to the masses as well as to the intelligentsia.

A second London season at the Palace followed in the same year, with Novikov replacing Mordkin as her partner. The company was considerably enlarged and *La Fille Mal Gardée* added to the repertoire. A tour of England followed.

HOUSE-WARMING: Pavlova at the first garden party she gave on June 12, 1912, *after she moved into Ivy House. After receiving her guests, she entertained them with dances by herself and her company.*

Palace seasons

In 1911 she returned to the Palace in April with an enlarged repertoire including *Papillons*, *La Rose Mourante*, *Valse*, and variations from *Coppelia*. Pavlova also appeared with the Diaghilev Ballet at Covent Garden in *Giselle*, *Cléopatre*, *Le Pavillon d'Armide*, *Les Sylphides*, and with Nijinsky in the Petipa *pas de deux—L'Oiseau d'Or*.

She was back again at the Palace in 1912 and 1913 with further new works including *Amarilla*, *Flora's Awakening*, *The Magic Flute*, *The Fairy Doll* and *Invitation to the Dance*. In 1913, she also appeared at the Kroll Opera House, Berlin, when Fokine mounted for her *Les Préludes* and *The Seven Daughters*. In December of the same year she went to America for the second time.

After another season at the Palace in 1914, the company went to Germany, appearing in Hanover and Berlin. Pavlova then returned to Russia to St. Petersburg and Moscow. War was declared in August and the following month she left for America; the next four years were to see her touring the length and breadth of North and South America.

Length and breadth of America

She gave seasons in New York in 1915 and 1916, followed by a tour which took her through Havana, Panama, Chile, Peru, the Argentine and Brazil. This incredible tour brought a long series of triumphs and finished in 1918. Pavlova immediately embarked on a season in Mexico.

It was not until 1921 that she returned to London, presenting a season at Drury Lane Theatre. A coast-to-coast tour of the United States followed, playing 140 towns in seven months.

In May, 1922, Pavlova came again to London, dancing this time at Covent Garden. Then followed a season in Paris. In the autumn she embarked on her first visit to the Orient. After dancing in various towns across Canada, she crossed the Pacific to Japan where she must have been the first Russian classical ballerina to appear there. Her great triumphs in Japan paved the way for many a ballet dancer since. Shanghai was visited next, *en route* to India where she started her tour by dancing for the Viceroy. Egypt followed India, and then home.

In the autumn of 1923 she had a season at Covent Garden. In 1924 the company returned to the United States for appearances in New York and California and then on to Mexico. The following year she was back in London, then seasons in Germany and Paris.

Late in 1925 Pavlova set off on her first tour of South Africa. This was followed by Australia, where she played in all six States. This tour finished in New Zealand. By the end of 1926 she was back in Europe touring Germany.

Return eastwards

Another English tour and a Covent Garden season took place in 1927, when in 10 weeks she gave 80 performances in over 50 theatres. Off again, immediately, to Holland, Germany, Switzerland, Italy and France, this tour continuing until the middle of 1928. In June of that year she returned to South Africa. Back to London again, she set off on another tour of the Orient, this time taking in Egypt, India, Burma, the Straits Settlements, Java and then south again to Australia.

Back in London by August, 1929, she almost immediately began another European tour which took her through Spain, Switzerland, Czechoslovakia, Denmark, Sweden, Norway, returning via Hamburg and Paris.

The final year of her life, 1930, was spent in the English Provinces, ending at the Golders Green Hippodrome on December 13. The last time she was destined to dance was therefore near her home, Ivy House, Hampstead.

Pavlova had planned another European tour but never got further than The Hague where she contracted pneumonia and died there on January 23, 1931.

Her body was brought to London and laid in the Russian Church in Buckingham Palace Road; she was cremated at Golders Green.

How we toured with Pavlova

by

ALGERANOFF*

Touring was far from easy when Pavlova danced round the world. There were no quick airplanes, only boats and trains. Here are some impressions by Algeranoff of the Pavlova Company on tour.

Across America

ONE-NIGHT stands, these were a miracle of organisation. Sometimes the larger cities presented greater problems than the smaller ones, for no theatre can be booked for one night only during the week; and our performances had to be given in the huge auditoriums of the concert halls or masonic temples. Of course, these were excellent box-office—and needed to be. In order to meet the economic demands of such a venture, there were many extra problems for both artists and stage staff. Often we had large stages, very hard wooden floors with slippery surfaces which defied all resin, water, in fact every known non-slip device. There would be no flies, so the scenery had to be hung as it was needed.

The dressing-room accommodation was often spacious in the extreme, often too spacious. Imagine a couple of trestle tables in a vast banqueting hall with reflected lighting, and two-minute walk to the nearest wash-basin, and a flight or two of stairs on to the stage. Our make-up and practice-clothes were travelled in special trunks. There was always a rush for these—they were often placed in the dressing-rooms—and we exercised or made-up according to what was happening on stage.

Busy intervals

Costumes were brought along later; usually the entire wardrobe for the performance was hanging up before we started, but it never remained till the end. Each interval was not merely time for changing costumes and scenery, but for packing them as well. On the stage, our stalwart crew took the scenery down, packed it, loaded the lorry and off it went to the railway station. The dressers took our costumes in the same way: first, the boots were collected as we took them off, and at the same time the wig-maker collected the wigs as they were discarded.

The stage crew, of course, had to reset the stage for the second ballet—often including the stage-cloth, which usually covered an array of horrors in the way of stage surfaces. Often somebody chalked a circle round the holes to show us where not to dance. It was wonderful to see that crew laying a stage-cloth. I would almost give my eyes to see people working like that again. How they spread and tacked and tugged that canvas until there was no suspicion of a ruck.

How the lady vanished

That first coast-to-coast tour of America was very wearing, but at the same time invigorating. During the one-night stands, Pavlova exercised as hard as usual, and this gave us all the morale to exercise, too. When we travelled by day the centre seats in the coach—where the vibration of the train would be the least—were always kept for her, but that was about all the added comfort that could be afforded her. We sometimes used to think our lot was much harder than hers, until we realised that we did not have to interview the press as we stepped out of the train or immediately on arrival at the hotel, and be present at receptions given by the sponsors of the particular performance. She developed the most amazing technique of vanishing just at the right moment from such well-meant handicaps.

IN JAPAN: On the boat at Yokohama, Pavlova (centre, five from left) is seen surrounded by some of the company (L. to R.) Joyce Coles, Algeranoff (hat only), Muriel Stewart, Tamara Friede, Queenie Sheffield, Molly Lake, Thursa Rogers, Rita Glynde and Beatrice Griffith.

No glamour for the girls

As the long train journeys went on and on I tried hard to do something rather than sleep, look at the scenery or play Russian patience or poker. We all knew that Madame wanted us to read " good books " on these long journeys, and sometimes we felt a bit guilty about it. Movie magazines were strictly taboo, for Madame hated them. She did not believe her dancers would desert her for the cinema, but she believed that too much talk about glamour was bad for the girls. She preferred them to do sewing and embroidery. No reading instructions were issued. Obviously there was no curriculum and nobody joined the Pavlova Company on the understanding that their general education was to be looked after. But Pavlova herself was very much aware that all her young dancers had been obliged to leave school early and before they could be dancers or choreographers they had to know something. And we knew nothing.

In the Orient

ON the boat to Japan we had talked about Japanese dancing and Pavlova had said that she hoped some of us would learn it. For Pavlova, a new country was first of all a new audience and secondly a new source of dancing, for dance was her language. She gave herself wholly and completely to dancing, and she took dancing in return. She had transformed Mexican dancing into a theatrical suite with a sensational dance of her own, and the repertoire included a Dutch dance, Oliveroff's *Persian Dance* and Thamara's *Anitra's Dance*, as well as all the Polish and Hungarian ensembles and solos.

Surprise variation

THE Rangoon season was a great strain for all of the 25 artists so proudly billed as "The Sensation of All the Civilised World;" several were incapable of dancing. Oliveroff had been left behind in hospital at Singapore, Lona Bartlett still had sunstroke, another of the girls was down with appendicitis and another with fever. *Amarilla* was supposed to have two 'crowds,' one of gypsies and one of marquises. We were utterly exhausted changing our personalities in the wings and trying to stop the *pas de quatre* from degenerating into a *pas seul*.

One evening, Pavlova was coming to the end of the *grand adage* in *The Fairy Doll*. Suddenly, inexplicably, instead of ending the dance at the usual moment, we saw that Madame was going on. She began that astounding variation known as "the finger *pirouettes*," which I had heard of but never seen. Theodore Stier was wonderful—he grasped what had entered Madame's head and he led the orchestra perfectly—the final chord was perfectly synchronised with the final pose. But as we watched, we were rooted to the stage and our eyes nearly dropped out of their heads. These *pirouettes* were difficult in St. Petersburg, let alone Rangoon. Pavlova's dislike of mere technical virtuosity as such made this capricious show-off all the more extraordinary, but I felt it was a privilege to have seen it. Nowadays, people who never saw Pavlova do not consider she had the technique of present-day ballerinas. Yet what wonderful schooling she had, but her performance never savoured of a school display.

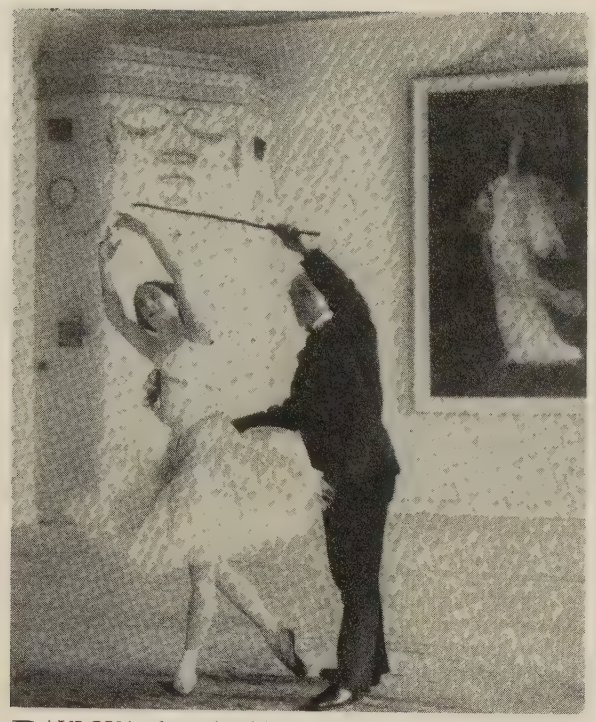
**Extracts from* My Years with Pavlova *by Algeranoff (to be published by Heinemann in the spring).*

THE WORLD-TRAVELLER: Pavlova on a boat during one of her extended tours.

How she danced

Impressions of ANNA PAVLOVA as she appeared on the stage from a famous critic, one of the first people to see her dance in England, and from various members of her company.

by CYRIL W. BEAUMONT *



WITH HER TEACHER: Pavlova with the great Italian teacher Enrico Cecchetti in her studio in St. Petersburg. Cecchetti was more than her teacher as he was a great friend and adviser until he died in 1928.

Until she finally left Russia in 1914, *Pavlova would frequently return to take class with the Maestro but he usually had to admit at the end that he could teach her nothing more.*

PAVLOVA danced with her whole body, from the crown of her head to the tip of her toe. She danced with such abounding vitality, with such ecstasy of the spirit; she surrendered herself so completely to the mood of the dance that she became a being transformed. She glowed, became almost incandescent, as it were, from the lavish outpouring of her nervous energy and muscular force. Sometimes there was just a pale luminosity which filled the spectator with an exquisite sadness as in *Le Cygne*, sometimes the glow burst into flame, as in *L'Automne Bacchanale*. These two dances are poles apart and prove the immense scale of her accomplishment.

The fever which seized her in such moments of creation was instantly transmitted to the spectator. No sooner had she set foot on the stage than every member of the audience became aware of her presence. The whole atmosphere of the stage underwent a marked and subtle change; there was a sense of tension, a kind of electrification of the air, a hint of marvels to come. Just as the microphone amplifies the slightest sound, so her least movement held the attention of the audience.

Her technique

PAVLOVA was best in *adage* and the *dance à terre*. Her *arabesques* and *attitudes* were poems expressed in line. Her movements *sur les pointes* reminded one of pearls strung on a silken thread, and in a *pizzicato* number her *pointes* rebounded from the ground "like golden arrows from a marble pavement," to borrow Gautier's picturesque phrase. She had a remarkable balance and could hold an *arabesque sur la pointe* for quite an unusual length of time. She turned *pirouettes* with an elegant ease, but though she rarely did more than two or three, she executed them with such a *brio* that they had the effect of half a dozen. She had a good *élévation*, as witness her *doubles cabrioles devant* in *Chopiniana*, but she rarely essayed the sustained and soaring flights associated with Taglioni, although she resembled her in the respect that she did not favour *temps de batterie*.

There was still another type of dance in which Pavlova excelled; studies in *allégro* such as *Papillons* and *La Libellule*, which positively sparkled owing to her incredibly quick darting movements, the brilliancy of her footwork, and the subtle and expressive play of her arms and hands.

In Le Cygne

INTO the bluish-green moonlight, against a faintly discerned horizon, glides a luminous white wraith. Over this figure hovers a mist of shadows, intensified by the sad eyes and pale, gleaming features, and the arched arms which rise slowly, almost painfully above her head.

There is something at once fascinating and agonising in watching this pitiful ebbing of life, which ever retreats before the conquering advance of death. The arms extend like wings and flutter feebly; but the effort to rise is too much, and she sinks to the ground.

Gathering all her strength she rises, her head thrown backwards, her body quivering from the effort. Her body becomes more erect. Again the wing-like arms rise—slowly—higher and higher. But her strength fails, her head droops, to peer despairingly from under one outstretched arm. Now she moves slowly in a circle. Suddenly, one arm leaps upwards towards the sky in a supreme effort to escape from the invisible force that bears her down, but the figure falls helplessly to the ground. One leg bends beneath her, the other slides forward—taut. The arms quiver pitifully; the body is shaken by a few faint tremors. The arms close stiffly above her head and fall forward on to the outstretched leg, her head drops on her breast; then all is still. The swan is dead.

**Excerpts from* Anna Pavlova *by Cyril W. Beaumont (published by C. W. Beaumont) and reproduced with his permission.*

In Giselle

by ALGERANOFF **

who was, for many years, a member of her company and toured the world with her.

THE ballet *Giselle* revealed Pavlova as a dancer possessing uncanny powers. It illustrated exactly what she meant when she told us *be*, not just *dance*, or *act*, simply *be*. She *was* Giselle, and the first Act was terrifying. The peasant girl who loses her reason for love was no longer an old-fashioned story, a touching tale put together by Théophile Gautier and Jules Perrot to suit Carlotta Grisi and the romantically minded public of 1841.

Giselle, the girl who was on the stage with us, went mad, and we had to stand there and watch it happen. In those days the ballet was arranged a little differently from the way it is usually given nowadays in productions which have been revived with the help of Nicolai Sergueeff at some point or other. In the first Act there were male peasants, as well as huntsmen in the Duke's suite, so the stage was very full. There was also a *grande valse* and a *pizzicata* for Giselle before the finale.

Rehearsals were electrifying. Pavlova was a perfectionist at the best of times, but when it came to *Giselle* she was exceptionally strict with the company, the orchestra, and, of course, most of all with herself. Rehearsals never finished before three o'clock, and the girls who had to rehearse Act 2 as well, could hardly stand afterwards.

The mimed role of the mother was much less stereotyped, and Joan Ward, who usually took this part later on, tells incredible stories of Pavlova's acting. Once she was so possessed that she got hold of one of the peasant girls and gripped her by the throat. Her hands tightened until the poor girl's eyes began to bulge in her head. Joan really felt that unless she did something at once the mad girl would commit murder—she had to hobble across the stage and separate them. I shall never forget the terrible emptiness in Pavlova's stare—so empty that it seemed to fill the theatre. When she repeated the steps from the first gay dance it was with such limpness that I could feel the incoherence of the wretched girl's failing mind.

When she finally collapsed and fell from her lover's arms we would all move forward in twos or threes to look at her, and we would run from the stage in genuine terror. When the curtain came down Pavlova did not get up at once—she couldn't. She lay there for several minutes, utterly exhausted by the stress of her emotion, until the girls helped her up.

***Excerpt from* My Years with Pavlova (*to be published by Heinemann in the spring of* 1956).

The dance as you dream it

by MOLLY LAKE

also, for three years, a member of the Pavlova company. Today she is teaching in Turkey.

ANNA PAVLOVA was medium tall, incredibly beautifully made with long smooth, slim legs and narrow, arched feet. I remember being impressed by the way her plain and beautiful clothes moulded her body and by her peculiar gliding walk.

Her head was small, very dark and very smooth: her pale face with an acquiline nose and large intensely intelligent rather than beautiful eyes. She watched Egorova's class (where she first saw me dance) for about half an hour with the greatest attention, during which time I was sent for at least five times to be told various home truths in quick, broken English.

No smiles softened her criticisms. Her attention was centred not on what we could do in the plain technical sense, but on quality of rhythm, movement and line, and on anything that to her mind seemed to show lack of intelligence and understanding

LE CYGNE: Pavlova's most famous solo created for her by Michael Fokine to the music of Saint-Saëns. First danced by her in St. Petersburg, she later gave it all over the world.

LES PAPILLONS: To Rimsky-Korsakov music, this solo lasted only 40 *seconds but was said to have been one of Pavlova's most exhausting dances.*

THE DRAGONFLY: To Fritz Kreisler's Schön Rosmarin *this solo was generally thought to be the best example of her* allegro *work.*

in our approach to these things. She seemed to require more from the mental and temperamental side that she did from the physical.

These impressions stamped on me in this first half-hour by the force of her personality were fully borne out during the three years which I spent in her company.

The productions in her company were, generally speaking, banal—but, oh! to see her dance again! She was like some possessed thing—her incredible *élan* and speed-winged feet and mind darting through space—all the beautiful lines alive with exhilaration of movement and sense of flight.

Balance and poise (she would hold an *arabesque* on the point like a sustained breath; it seemed impossible that she could remain there as long as she did), elevation, *batterie, pirouettes*—she had them all, but used them only as a means to an end, not as an end in themselves. She did the simplest things perfectly; she could make the dullest position and *enchaînement* enchanting, from her head to the end of her supple feet.

She achieved the final metamorphosis from rigid and earthbound flesh to flaming untrammelled spirit. She was passionate and ethereal—tragedienne and comedienne —aristocrat and peasant—she was the dance as you dream of it.

CALIFORNIAN POPPY: This solo was danced to Tchaikovsky music. The picture shows the moment when the petals of the flower are opening.
Photo: Becker & Maass

DON QUIXOTE: A variation from Novikoff's version of the Petipa-Minkus ballet. Pavlova in the role of Kitry.
Photo: Hugh Cecil

CHRISTMAS: Danced to Tchaikovsky's waltz, December, *this ballet was about a girl at a party surrounded by admirers. The other well-known picture of her in this work, shows her in the cape she puts on to leave the party. Photo: d'Ora*

RONDINO: To Kreisler's arrangement of Beethoven, Pavlova danced this solo, of her own creation in a mauve dress and manipulating a large white ostrich-feather fan, the play of which was one of the features of the dance. At the end she flicked the fan open, completely covering herself with it.

Range and Variety

by MARY SKEAPING

Mary Skeaping joined the Pavlova Company during its Covent Garden season, her first professional engagement on the stage.

Skeaping studied with Pavlova's partner, Laurent Novikoff. She has since been ballet mistress with several important companies, including the Sadler's Wells Ballet.

Today she is director of ballet at the Royal Theatre, Stockholm.

I AM one of the many whose real love for ballet began when I first saw Anna Pavlova dance. Anna Pavlova! The name conjures up for me a train of thoughts and associations going back to my childhood when I was first taken to see this magical artist dance at the Palace Theatre.

I am often asked by people who never saw Pavlova what I now think of her as a dancer compared with the dancers of today. This I find a most difficult question to answer as I am incapable of describing the intangible essence of the spirit of the dance, and this is what Pavlova was for me. It is something which I cannot capture in words.

One can say that she had a very good technique, *relevés* of steel, if that can be rightly understood, and very strong *pointes* which is an unusual thing for a dancer possessing such wonderfully-arched, beautiful insteps. She had a strong yet flexible back, a beautifully proportioned body, fine features and lovely, expressive eyes. In her work, she had wonderful *port de bras*, great speed, strength and lightness.

She had an unfailingly fine dramatic sense and the range of feeling she could portray was enormously wide. She was a great dramatic actress who was equally captivating in coquetry.

What was it that made her unique? Was it the impact she made at that time? Would she have the same effect now? To the latter question I say most empathically yes. Time, as we measure it, has nothing to do with it. There are a few unique artists who appear from time to time and they express themselves through a familiar idiom of that time, but the qualities with which they invest their chosen medium is timeless. It is these rare qualities for which they are acclaimed in their lifetime and remembered afterwards.

To me it is useless to try to compare one dancer with another when we are concerned with the level of artistry of a Pavlova. No comparison is possible here as the qualities which made her Pavlova are unique to her. Certainly anyone is free to prefer one artist to another, but that is entirely their own personal opinion. How many members of an audience really have the capacity for recognising and appreciating the pinnacles of artistry?

The ballet *Giselle* is very much in my mind at the moment. For one thing I have just put this ballet back into the repertoire at the Opera House in Stockholm. It is also the first ballet in which I appeared with Pavlova and this, the first time I had ever danced in *Giselle*, was the most moving experience I have ever had in ballet.

One was forced by the dominating force of her genius to live through this tragedy anew at every performance and the mood you might be in on any one occasion did not count at all—whatever one might have been thinking or feeling at the beginning of the performance was swept away by the power of Pavlova's personality. Once her performance began there was no place for personal theories or moods.

RUSSIAN FOLK-LORE: A divertissement arranged by Novikoff which showed Pavlova mastery of character dancing. Photo: Andrew Studio

DIONYSUS: A ballet by Novikoff, to Clustine music, based on a Greek theme. Photo: S.P. Andrew

GAVOTTE PAVLOVA: To the music of Lincke's Glow-Worm Idyll *Pavlova and her partner danced a stately* pas de deux *in the style of the Empire period.*

What She Meant to Them

PAVLOVA was a person who hardly ever appeared to those with whom she was associated in the same light. It was as though the light caught a different facet of her personality and genius and flashed back in a different way.

In order to try and recapture something of what she meant to those in her company, and even those who only saw her as a dancer from the front of the house, we have invited a cross-section of those who knew and remember Pavlova to record their impressions.

My First Love in the Dance

by SOL HUROK

It was after meeting Pavlova in New York in 1910 that Sol Hurok, the famous American impresario, decided to present dancers to America.

He was responsible for touring Pavlova all over the States with the result that through both of them, Americans from coast to coast became acquainted with the dance. The audiences built-up then thus laid the foundation for the audiences of today who now applaud the other great companies, including Sadler's Wells Ballet, which Hurok still brings them.

IN all the dance, Pavlova was my first love. It was from her I received my strongest and most lasting impressions. She proved and realised my dreams. To the Western World, and particularly to America, she brought a new and stimulating form of art expression. She introduced standards, if not ideas, that have had an almost revolutionary effect.

The true assoluta

Pavlova indisputably held her title as *prima ballerina assoluta.* In the hierarchy of ballet it is a three-fold title, signifying honour, dignity and the establishment of its holder in the highest rank. With Pavlova it was all these things. Hers was a unique position. She was the possessor of an absolute perfection, a perfection achieved in the most difficult of all schools—the school of tradition of the classical ballet. She possessed as an artist the accumulated wisdom of a unique æsthetic language. This language she uttered with a beauty and conviction greater than that of her contemporaries.

Pavlova's was a highly personal art. The purity and nobility of her style compensated and more than compensated for any production shortcomings. The important thing she left behind is an ineffable spirit that inhabits every performance of classical ballet, every classroom where classical ballet is taught. As a dancer, no one had a greater flexibility in styles, a finer dramatic ability, a deeper sense of character, a wider range of facial expressions. Let us not forget her successful excursions into the Oriental dance, the Hindu, the dances of Japan.

Work essential to her

At the time of the Pavlova tours, the state of ballet appreciation in America was not very high. Pioneering in ballet was hard, slogging effort for all concerned, from every point of view. The endless travel was not only boring but fatiguing. Travelling conditions then were infinitely more primitive than now, making the strain of constant touring all the greater. The reason that Pavlova willingly endured these grinding tours year after year was because, in my belief, she simply could not live without working. These tours were not predicated upon any necessity. Twenty-five years of her life, at least one-half of it, she spent on trains and ships. Apart from Ivy House, in London, to which she made brief visits, hotel rooms were almost her only home. There was no financial necessity for this.

Anna Pavlova had everything, both as an artist and as a human being.

The Enigma of Pavlova's Art

by AUBREY HITCHENS

who partnered Pavlova on her world tours during the last years of her career (1925-1930). He created the male role in Pavlova's own ballet Autumn Leaves **and also danced with her in many works including** Gavotte Pavlova, Valse Triste, **etc.**

Hitchens is an English dancers who also appeared with a number of companies including the Russian Opera Company of Paris and he organised his own company in 1943. Today he has a school in New York which bears his name.

TWENTY-FIVE years have elapsed since the untimely death of Anna Pavlova. Privileged though I was to work with her during the last five years of her life I am extremely diffident in writing any adequate tribute to the great artist and equally great woman who will forever and always be my constant inspiration.

The greatest historians of the dance of our time have frequently tried to solve the enigma of Pavlova's art. In my humble opinion the only answer is to be found in the reply she herself gave to the question once put to her by an American journalist as to wherein lay the secret of her success: "I presume in the sincerity of my art."

Only one, no other

To anyone who never saw her dance it is extremely difficult to even suggest the seemingly ethereal fragile loveliness which, apart from bodily beauty, emanated from her mind and soul.

André Levinson, the celebrated author and critic on the dance, once wrote: "There was only one Pavlova, there is no other, and never will be." For one who had the honour to work with her and partner her I must say that those words ring only too true.

Anna Pavlova gave her entire life to her art. She was a stylist *par excellence.* Her repertoire consisted mainly of classical works which she enriched by the genius of her own interpretations. While she dedicated herself to the classical, she was in no way opposed to new art forms so long as she believed in them. She was probably the most ardent protagonist of Michel Fokine when he revolutionised the ballet during the first decade of the 20th century.

She was strict; through her untiring work she enforced on the members of her company a discipline which it would seem hard to parallel. Unwritten laws there were which had to be obeyed. But she was always graciousness personified to all of us whose privilege it was to work with her. She spoke fluent English with a charming accent, and no matter if she happened to be directing a rehearsal or engaged in conversation, it was always fascinating to watch the play of her hands and eyes.

Pavlova's magnetic personality made its appeal to the peoples of all nations, both Occidental and Oriental. She was extremely modest and I am quite convinced that she had absolutely no conception of the magnetism of her personality.

Same dance, new emotion

To dance with Anna Pavlova, even a *divertissement* lasting a few minutes, was always a new emotion. It could be the same dance every night for many weeks, but each time there was something different. The same steps, certainly—but a new impetus to life in a few seconds.

She was the most charming and gracious hostess. A most cherished memory is the last time I saw her. On Saturday, December 13, 1930, after what proved to be her last performance, a few members of the company were invited to supper at her home, Ivy House. On this occasion Madame had chosen to wear a gown of beige lace which, by reason of its extreme simplicity and neutrality of colour, seemed to enhance the beauty of her large expressive eyes and her pale face framed in the sleek, dark hair. When at a late hour Anna Pavlova bade us farewell, no one even dreamed that there would never be another party at Ivy House.

As Diana descended to shed joy on the slumbering Endymion, so Anna Pavlova came and went, but always after her trailed the brilliant rays of influence cast by the genius of her art. The darkest corners of the earth were illumined by her presence.

A MESSAGE FROM NOVIKOFF who first partnered Pavlova in 1911 *and remained with her, with occasional gaps of a few years, until* 1928. *This great dancer from the Bolshoi Theatre in Moscow now lives in America.*

The memory of the late Anna Pavlova will always be fresh in our minds and DANCE AND DANCERS is to be commended for refreshing those memories particularly for those who at the time of her greatest glories, were too young to appreciate her genius, her art and her talent.

For those of us who were associated with her for so many years, this memory will always be with us, because the spirit that was Anna Pavlova herself, can never vanish like that of a mere mortal.

Laurent Novikoff

A Perfectionist in Everything

by MANYA

Manya Charchevnickova, always known in the theatre as Manya, was Pavlova's dressmaker and friend from the Company's earliest days, through all the world tours, until Pavlova's death. No other living person was in closer contact with the great ballerina than Manya.

Today, Manya makes immaculate tutus for her friend Alicia Markova.

AT the time when Pavlova was preparing her own company, I was a young girl studying my profession in the house of Shura Demetriova, the best known and most exclusive fashion designer in St. Petersburg. Pavlova was even then outstanding and it was a great honour for Madame Demetriova to be asked to go with Pavlova for her first season in London. On her return, for the second season at the Palace Theatre, I was delighted to be invited to accompany her. Life in England was very different from my beloved Russia, but the spell of Pavlova's charm had been cast upon me, and I decided to stay with her and her newly-formed company. I became "Manya," because my surname Charchevnikova, was too long and too difficult for anyone but a Russian to pronounce.

Tutus by the thousand

I was responsible for the creation of costumes, not only for Madame, but also for the rest of the ladies in the company. From the time I joined the company, sharing the life of Pavlova on her world tours and at Ivy House, which became my English home as much as it was hers, I must have been responsible for making thousands of tutus and other costumes. I loved every stitch and my greatest reward, when my costumes were worn by Madame Pavlova's company, was to receive their thanks and appreciation.

I was responsible for the packing of the entire wardrobe and when one considers the number of ballets and divertissements in the repertoire and the number of journeys made during the years, this was a gigantic responsibility.

Often, before such a ballet as *Snowflakes* was re-dressed, I would work day and night so that everyone should have a costume that had lost none of its initial freshness. I was advised many times to start such an undertaking earlier so that I should not have to lose my sleep, but I could never be persuaded to change my methods. Just as Pavlova never spared herself to achieve perfection in her art, I have always felt I should not spare myself to achieve perfection in mine.

My relaxation, as it was Pavlova's, was cards. On long journeys by train and by sea (there were no quick methods then), I would spend long hours enjoying card games with my compatriots.

I found real joy in watching, as I must have done hundreds of times, Pavlova floating on to the stage in the costume I had made for *Le Cygne*. Perfectionist that she was in everything, Madame's costumes had to be perfect. Fortunately for me, my feelings in this matter were the same, otherwise the long years we spent together would not have been so happy. She never wore her Swan costume more than twice without the skirts of the tutu being renewed, and as there were very few performances when she did not dance *Le Cygne*, my task in keeping this costume perfect was far from easy. It would be interesting to know the difference between the miles I have travelled with Pavlova and the miles of tarlatan I have used in making her costumes for *The Swan*.

Miracles expected

As she herself so often seemed to achieve miracles, there were times when I sometimes wondered if she expected me to do the same. In South Africa, she had been presented with a magnificent ostrich feather fan and wished, as a gesture of appreciation, to dance with this fan in *Rondino* that very evening. At four o'clock in the afternoon she called on me and asked me to make her a new costume for *Rondino* for the evening performance. Although I protested that such a thing was not humanly possible, Madame refused to listen, and with the bewitching charm she could always use when demanding impossibilities and knowing that they would become realities. I left her, having promised to make the costume. She, of course, knew that in this instance, as in others, my promise would be kept and the costume ready.

Having fallen under her spell, charm, witchery, call it what you will, there was no escape. I fell a victim to her charm when I was a young girl and during the years I spent so close to her, knowing her turbulent and capricious humours, as well as her human, kind and loving ones, my devotion grew and the memory of Pavlova holds it still.

Her Personality Changed with Every Role

by ANNA PRUZINA

One of the first girls to join the Pavlova Company, Anna Pruzina, Czech-born but later naturalised British, became a close friend of Pavlova and stayed with her at her London home, Ivy House, as well as in St. Petersburg.

AS in each role she danced she was able to change her personality, so did all who knew her see her in a different light. All, however, agree that as an artist she was on a plane alone. To me she was a very dear friend.

We met in New York during her first season at the Metropolitan Opera when, with Mordkin as her partner, she was causing a sensation. Everyone was asking "Have you seen Pavlova?" and those who had been able to buy a ticket for one of these performances were greatly envied.

Meeting in New York

I had been asked by the ballet master of the Metropolitan to rehearse the *corps de ballet* who were supporting Pavlova and Mordkin. It was during these rehearsals that Pavlova asked me to join her newly-formed company for the tour of America and Canada they were about to make.

At that time the company was very small —only ten of us. After this tour in 1911, Pavlova returned to England, a country I was to see for the first time, little thinking then that it was eventually to become my home. How well I recall those early days! The tumultuous applause after every performance at the Palace Theatre, the immense crowds waiting outside for a glimpse of the great Russian artist.

Before the end of her season at the Palace, Pavlova had decided to buy Ivy House. There was room there for her to work and it was near to Hampstead Heath, where she could relax and indulge her love of nature, one of her outstanding characteristics.

Together with Hilda Bewick, the only English girl at that time in the company, I went to stay with Pavlova at Ivy House. We shared many experiences, but for me, the greatest of all were the hours spent practising with Pavlova. Although she was so slight in build, her physical strength was prodigious and when we worked together she would take an impish delight in trying to tire me so that I would beg to rest. Although I was always determined not to give in, after working for hours without a break, hunger would overcome my efforts to win this "endurance test" and I would have to beg to stop. How happy she was when this happened! She felt she had won a round of the game.

When Pavlova returned to Russia, I decided to visit my sister in Vienna. Little more than a week after reaching Vienna, however, I received a telegram from Pavlova summoning me to Russia. A command from Pavlova could not be ignored, so to Russia I went. Her anxiety for me to see the wonderful productions of ballet in the Maryinsky Theatre had prompted her to send for me, but, above all, she wished me to study with the great ballet masters of that time and introduced me to Madame and Maestro Cecchetti, and her own favourite teacher, Eugenia Pavlovna Sokolova, with whom she arranged I should study.

Rehearsals between courses

Pavlova was able to attend to an astonishing number and variety of subjects at the same time. Bright and brown, her quick eyes saw everything and her mind was equally quick and lively. In her St. Petersburg flat, an enormous apartment, the dining-room was separated from her studio by sliding doors which were never closed. She was always working and would often be entertaining guests to dinner and directing the rehearsals which were taking place in the next room at the same time. These rehearsals of the new company she was preparing to take back to England were directed by Madame Cecchetti, and often Pavlova would leave her guests to show the dancers how some movement could be improved.

While I was in Russia, as in London, Pavlova invited me to share her home and the times when I was able to renew my practice with her were my greatest joy. She was exacting and not easily satisfied, but her sincerity was unquestionable. One felt after practising with her that one had absorbed movement and feeling—to her, movement without feeling was not dancing.

Pavlova's Partners

LEFT, *PAVLOVA'S FIRST PARTNER during her first years at the Imperial Theatre in St. Petersburg was Michel Fokine with whom she is here seen in Drigo's* Arlequinade. *Fokine had a great influence on her and one of his early essays in choreography was the world-famous* Le Cygne.

RIGHT. *PARTNER FOR MANY YEARS was Laurent Novikoff who was with her, on and off, for many of her years outside Russia. They are seen together in* La Fille Mal Gardée *in Berlin in about 1914.*

From the time when Pavlova first danced with Michel Fokine in *Arlequinade* at the Maryinsky Theatre in St. Petersburg, her principal partners were:

At the Maryinsky Theatre: Michel Fokine, Pavel Gerdt, Samuel Andrianoff, Nicholas Legat.

On her first tour abroad: Adolph Bolm.

Her second tour abroad: Bolm, Nicholas Legat.

With the Diaghilev Ballet: Fokine, Vaslav Nijinsky, Theodor Kosloff.

With the Anna Pavlova Ballet: Mikhail Mordkin, Bolm, Legat, Laurent Novikoff, Alexandre Volinine, Vladimir Tikhomiroff, Pierre Vladimiroff.

Other partners: Stowitts, Varjinsky, Oliveroff, Oboukhoff, Romanoff, Hitchens, Pianovski, Algeranoff, Uday Shankar, Sergeff.

RIGHT. *PIERRE VLADIMIROFF with her this time in* Arlequinade *when they were in South America during one of the Pavlova Company's world tours.*

BOTTOM LEFT. *EXOTIC PARTNER was Uday Shankar whom Pavlova saw during a tour of India. For her he created* Oriental Impressions *and they danced in this work together. At the time little was known of Hindu dancing outside India.*

RIGHT. *ONE OF THE LAST PICTURES taken of Pavlova was in her own ballet* Autumn Leaves *on the stage of the Alhambra Theatre, Glasgow, in 1930. She is seen with Vladimiroff as the Poet and Aubrey Hitchens as the Autumn Wind.*

Friend and Guiding Star

by SYLVIA KIRKWHITE

A member of the Pavlova Company during its last years, Sylvia Kirkwhite later became a respected teacher. Together with other former members of the Pavlova Company, she was one of the initiators of the Pavlova Commemoration Committee, formed to organise and advise on the commemoration of this month's Pavlova anniversary.

PAVLOVA was a disciplinarian, strict and exacting in every detail; but since she never spared herself and was always at the theatre and in practice-dress before anyone else and was usually the last to leave, often staying behind after the performance to "break-in" new ballet shoes, how could we fail to be unaffected by this example.

Untidiness not tolerated

Pavlova would not tolerate untidiness, either on or off stage. Impeccable herself, she expected members of her company to be the same and would, at times, pay surprise visits to the dressing-rooms, where there would be trouble if she found untidy dressing-places or costumes not treated with respect. Neither would she allow, even if there was great need for haste in changing. She was equally anxious that her company should be respected outside the theatre and it was not unknown for her to visit a night-club or restaurant, where she thought some of her dancers might be seeking relaxation after a performance, with the idea of keeping a watchful eye on their behaviour.

There was little that escaped those bird-like eyes—eyes that could be hard and bright, flashing with anger, or soft and kind. Strict though she was, she was always ready to help and advise those who took their troubles to her and many of us must have listened to her counsel at one time or another and felt happier as a result. Her personal interest in each and every member of the company was deep and sincere, and she found real pleasure in seeing them happy.

Delight in Christmas

The Christmas parties she planned and arranged—parties in all parts of the world, where Christmas trees would often be difficult to find—were always her delight, no matter in what part of the world or even at sea these parties were held. The Christmas tree would always be there, decorated by Manya, sparkling with tinsel and shining stars, and laden with suitable presents, chosen by Pavlova herself, for each member of the company. Pavlova had noticed that one member of her company spent little time sewing on the long train journeys, she also noticed that the girl's practice-dress needed mending. Her present to this girl at the Christmas party was a beautifully filled work-box, containing everything necessary for sewing and mending.

Changing Leaves

In spite of the many long journeys we made, classes and rehearsals never relaxed. *Autumn Leaves,* the only ballet of her own choreography, was the cause of more rehearsals than any other in the repertoire. She was always thinking of some movement that she would prefer to the existing arrangement, and the groupings and movements were constantly changed. Much as I personally loved dancing in *Autumn Leaves,* these rehearsals were a great strain on all of us. She was never satisfied when this ballet was on the programme. More often than not, she would call a rehearsal of it during the interval of a performance.

There were times when we were all very tired. Our working hours were long and we had little free time, but our advantages were many. We were better paid than any other ballet company at that time, we were able to see the world and meet interesting personalities and, above all, we had Pavlova as our friend and counsellor, as well as guiding star.

The Last Time I Saw Pavlova

by ANTON DOLIN

Although Anton Dolin was never actually associated with Pavlova, as the first British leading male dancer with the Diaghilev Ballet, he saw her on many occasions and knew her personally. Dolin who is today artistic director of Festival Ballet, has been responsible for revivals of Giselle in several countries. Had it not been for Pavlova, it is doubtful whether this great classic would be so revered by the present generation.

I SAW Anna Pavlova dance for the last time at the Streatham Hill Theatre in October of 1930. Lydia Sokolova and Serge Lifar were my companions. It was a Thursday mid-week matinée and the theatre was full, not even standing room was to be had. The audience consisted ninety-nine per cent. of the female sex.

To this day I can still visualise Anna Pavlova dancing as the Fairy Doll and the inimitable Dying Swan. She was well in her forties but looked and danced like a young girl, but with the poise and experience of the great ballerina. How remarkable were those young, beautiful legs, the high instep and her perfect *pointe.* The white oval face was framed in a silver wig for *The Fairy Doll,* with white swans' feathers for *The Dying Swan,* the most famous of her divertissements.

Last curtain-fall

The curtain fell for the last time that afternoon after scenes of enthusiasm, unashamedly unrestrained, acknowledged with uninhibited pleasure and joy by the great artist. If only our present-day stuffy audiences and especially the super-critical young who, alas, think they know so much, could have experienced the greatness of Pavlova's artistry. There were no astounding *tours de force,* her technique was acclaimed for its sheer beauty.

Lydia, Serge and I went back-stage to visit Anna Pavlova. She looked tiny as she greeted us in her dressing-room. A warm dressing-gown enveloped her lovely figure; on her feet were flat, comfortable shoes.

We talked excitedly, or rather, she did, about the performance that had just ended.

"Was I good, Serge? Dear Lydia, how lovely to see you. Anton, where are you dancing now? I read of you all and how much you work. Next year I go to America. I look forward to that so much! Now I am going to have my food! You want to stay while I eat? No. You must go! Well, *mes cheris,* that is sad. You'll come to see me again—please! I have so much pleasure when I know there are dancers in the audience, but it makes me nervous, too."

A ballerina's appetite

Before we left we made what was to be the last goodbye. A hundred or more programmes were brought on for Madame to autograph and then, from a nearby restaurant, an enormous tray of food, consisting of hot soup, a grill, vegetables and a sweet.

"I must stoke up, you know for tonight. I shall eat, then for half an hour I shall completely relax. *Au revoir,* dear Lydia, Serge, Anton."

A few months later, I was in Glasgow dancing in a musical comedy called *Stand Up and Sing* in which Jack Buchanan played the leading role. This musical, when it eventually came to the London Hippodrome a few weeks later, was to be the beginning of Anna Neagle's rise to fame.

Whenever I am dancing in Glasgow my mind goes back to that tragic day I read of Anna Pavlova's untimely death, the deep, deep sorrow I passionately felt and the sad knowledge that a great artist, and above all, a superb personality of the ballet, was no more.

Magnetic spell

She was a legend in her own lifetime. Her name was a household word. Every young ballerina had but one ambition, to be another Pavlova. She was the first "ambassador of the dance." Can I honestly say that I saw her dance in her prime? That I do not know. But I can say that no dancer I have ever known or seen could cast such a magnetic spell of wonder over an audience. And I have seen, admired, been enthralled by Karsavina, Spessivtseva, Trefilova, Danilova, Fonteyn, Markova, and yes, I can even write that I have watched the poise and the elegance of Adeline Genée when I had the honour of dancing with her in 1932 at the London Coliseum.

Anna Pavlova, though, was something apart from all these great dancers I have mentioned. She brought the dance to the public of all nations long before the ballet was recognised as it is today. In her own way she was just as fervent a traditionalist as Serge Diaghilev was a rebel. Twenty-five years have passed since her death—25 years of magnificent achievement in the world of ballet, a great deal of which might never have been possible had not Anna Pavlova's genius won a large new audience for the art of the dance.

MORE ABOUT PAVLOVA

As there has been much material about Anna Pavlova which we have been unable to include in this issue, this will be held over until next month. There will be more photographs of Pavlova and other stories and articles, including one by Efrem Kurtz, her conductor for many years.

LEFT. *PAVLOVA LOVED BIRDS of all kinds, but the swan, with which she will always be associated, was her particular favourite. The birds shown here on the lake at Ivy House recognised and knew her as their mistress.*

A Pavlova Scrapbook

RIGHT. *THE DON COSSACKS were in Glasgow when Pavlova was appearing there in 1925. She danced with them outside the theatre. Novikoff is seen behind in a black trilby hat.*

LEFT. *IN HOLLYWOOD making the film,* The Dumb Girl of Portici, *Pavlova met another famous dancer—Maude Allan of* Salome *fame — while she was on the set.*

RIGHT. *DINNER IN PARIS at the house of Madame d'Erlanger. Pavlova's partner Volinine, lived and had his studio in this house and is seen centre. Pavlova is on the left and Madame d'Erlanger on the right. Photo: Erlanger & Prince*

LEFT. *WITH CHARLIE CHAPLIN in Hollywood. The caption on the picture says "Two pairs of priceless feet"*

RIGHT. *TEA TIME IN LONDON with* (**l to r**) *Cecchetti, Victor Dandré (Pavlova's husband and biographer), Madame Cecchetti, and Pianovski Pavlova's ballet master). Pavlova is seated on the ground. Picture taken in the garden at Ivy House.*

LE PRINCE DU DESERT

First given by Le Grand Ballet du Marquis de Cuevas at Le Théâtre des Champs-Elysées on November 4, 1955. Choreography by George Skibine. Scenario, Dorothy de Piolenc. Music, Jean-Michel Damase. Sets and Costumes, Alwyne Camble.

Sheila — — — — — — — — MARJORIE TALLCHIEF
Her Husband — — — — — — — — DON SPOTTSWOOD
The Sheikh — — — — — — — — GEORGE SKIBINE
Favourites: — — — — — TANIA OUSPENSKA, DANY COLLETIN, LILIANE VAN DE WELDE, MARTINE LAURENCE.
Warriors: — — — — — DANIEL SEILLIER, IVAN DRAGADZE, PHILIP MOSCO, ADOLFO ANDRADE, ISMET MOUHEDIN, WILLY MAURER.

STORY

LE PRINCE DU DESERT is a delicate and humorous parody of the silent films of the 'twenties, and in particular, *The Sheik*, with Rudolf Valentino as the star. Once again, George Skibine has assembled a few elements into an elegant and witty pocket ballet.

A senile archaeologist is found walking in the desert with his young wife, she in veiled sun-helmet and immaculate jodhpurs. He digs in the sand, while she dreams of the prince of the desert, a wild sheikh who comes out of the night and carries her off to his harem. Scorning the advances of his favourites, he offers her a bracelet and little silver bells which he attaches to her ankles. But soon his warriors call him in their pursuit of a caravan and Sheila finds herself alone again with her husband. Was it all a dream? Only the little bells on her feet give her an answer.

CHOREOGRAPHY

WITH a mischievous grace, Marjorie Tallchief plays the beautiful English woman who abandons herself to the embraces of George Skibine's Sheikh. An *adage* with ingenious lifts shows the mastery and elegance of these two remarkable dancers. The infinite *arabesques* of the one are matched by the bounding attack of the other. Tania Ouspenska, Dany Colletin, Liliane van de Welde and Martine Laurence "ham" comically as the jealous favourites, and Don Spottswood is amusing as the too conscientious archaeologist. It was a happy idea of the designer, Alwyne Camble, to costume and make-up the interpreters in black, grey and white, and the sets are ingeniously lit. Jean-Michel Damase has composed a skilful and unpretentious score which he and John Philips perform on two pianos in the syncopated style of the time.

JEANNE D'ARC

First given by the Grand Ballet du Marquis de Cuevas at Le Théâtre des Champs-Elysées on October 28, 1955. Choreographic fresco in 3 parts by Léone Mail. Music by Philippe Gérard.

CAST

Jeanne — — — DENISE BOURGEOIS
Shepherds, shepherdesses, warriors, flames, judges.

A DANGEROUS undertaking to attempt, this ballet has as its principal quality, a sobriety which at times approaches the insignificant. There are three scenes. The first, "Jeanne at Domrémy," contains some graceful pastoral rounds, while the second leaves the impression of a frieze of warriors silhouetted against the clear sky as dawn breaks on the day of battle.

The fighting is confused, however, and the curtain falls on the stake, shimmering through the flames which are rendered by dancers' hands. Denise Bourgeois makes an expressive Jeanne. Philippe Gérard has not apparently been very inspired, and his score seems a little dull despite a successful overture.

The programme did not credit anyone with having designed the decor. In actual fact there hardly was any, the whole ballet being given against a sky-cloth in front of which were some rostrums to give different levels. The costumes were not very distinguished.

RETOUR

First given in Paris by Le Grand Ballet du Marquis de Cuevas at the Théâtre des Champs-Elysées on October 28, 1955. Choreography by George Skibine. Music by Prokofiev (*Overture on Hebrew Themes*, Op. 34). Setting and costumes by Stanislas Lepri.

CAST

The one who returns GEORGE ZORITCH
His Companions — OLEG SABLINE
IVAN DRAGADZE
The one who waits BEATRIZ CONSUELO

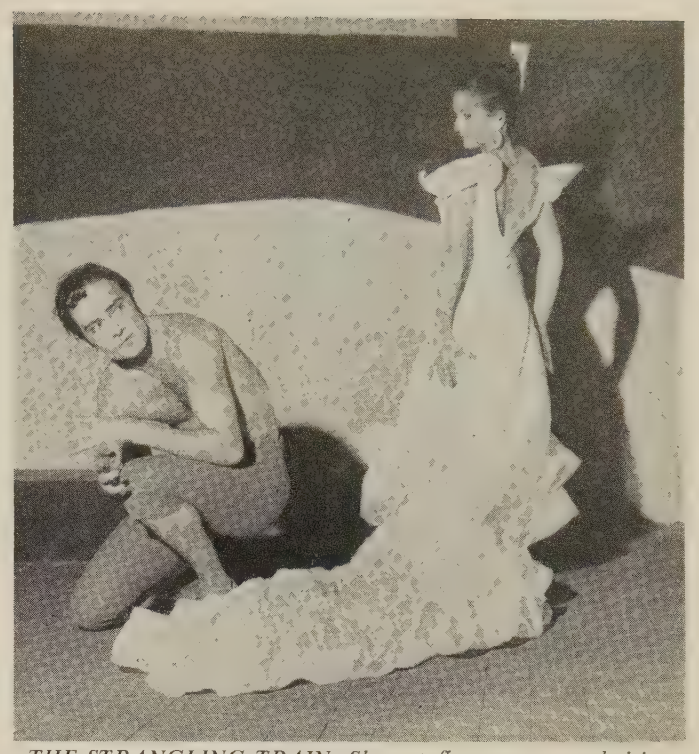
THIS modestly titled choreographic ballet is a vignette and is very brief. Skibine has achieved an harmonious sketch which portrays the return of a wanderer. It seems to be of the present day, so it could well imply the return of a warrior from the last war, or for that matter, from any war. By simple means, Skibine has managed to convey a strong atmosphere both in the tired desperation of the wanderer and in the contentment of his reunion with his sweetheart. Zoritch, skilfully clad in rags, was very good and had adequate support from Beatriz Consuelo as his sweetheart and from Sabline and Dragadze as his companions.

Stanislas Lepri provided a setting of great beauty. The bleak landscape, with its pylons giving perspective, helped admirably to underline the desperation of Skibine's choreography.

WELCOME ABDUCTION: The Sheikh (George Skibine) comes out of the desert night and carries off Sheila (Marjorie Tallchief), the wife of an aged archæologist. Skibine's ballet recalls the desert love stories of early Valentino silent movies.

HAREM NIGHT: The Sheikh (Skibine) dances for Sheila and offers her presents, much to the resentment of his other favourites. Returning to her husband at dawn, Sheila is uncertain as to whether it was all a dream or not. All that remains are her memories and the present of the bracelet on her ankle. *Photos: Lido*

INTO BATTLE: Denise Bourgeois as Jeanne d'Arc, the peasant from Domrémy whose exploits and spiritual guidance still kindles the imagination. Inspired imagination was not evident in this ballet Jeanne d'Arc *for the de Cuevas Ballet.*



THE STRANGLING TRAIN: Skouratoff, as a gypsy, admiring Ana Ricarda, as The Woman, whose train finally strangles him. A moment towards the end of Ricarda's Saeta. *Photos: Lido*

SAETA

First produced by the Grand Ballet du Marquis de Cuevas at the Théâtre des Champs-Elysées, Paris, on October 28, 1955. Choreography by Ana Ricarda. Music by Cristobal Halffter. Decor and Costumes, Stubbing.

The Gypsy — VLADIMIR SKOURATOFF
The Woman — — — ANA RICARDA
Monks, Guitarists.

STORY

IN the Andalusian twilight, there passes the procession of the Blessed Virgin. A poor savage gypsy prays and dances his prayer. Left alone, he pursues the white figure of a woman who is in the procession. She leads him into a magic place, enchants him, and as she steals away, strangles him with her serpentine train.

CHOREOGRAPHY

SAETA'S, a ballet "à l'Espagnol" is of a hybrid type which is seen often in the repertoires of ballet companies as well as in other types of theatre. Ana Ricarda has proved in the past that she is capable of strong drama in her ballets but on this occasion, apart from the effective procession on which the work opens, she has brought little brilliance.

The theme is a strange one to present as a ballet and matters are not helped by almost non-existent choreography. Nevertheless, the work is enhanced by Vladimir Skouratoff's stormy presence and by Ana Ricarda's grace. Both do the best that can be done but without sufficient material upon which to work they were obviously fighting a losing battle.

The designer, Stubbing, is a British abstract painter who works in Spain. His most unusual gamut of pinks and mauves for his two almost abstract settings have originality. The inky black figures of the Guitarists, in the second scene, created a particularly sinister impression when seen against this combination of colours and a large white square which dominated the backcloth.

Cristobal Halffter's music is considerably more banal.

Marie-Françoise Christout

THE three latter ballets were all shown to Paris for the first time on the same evening, October 28. Their juxtaposition did nothing to help either one and the fact that each was very short, lasting little more than a quarter of an hour, made them seem more trivial than they actually were. A few minutes of ballet followed by far longer intervals seems hardly the way to display the choreographic talent of any company, unless it be for an experimental Ballet Workshop type of organisation. But the Grand Ballet du Marquis de Cuevas is by no means an experimental organisation.

I cannot believe that Paris is capable of accepting such a programme any more than London would. If a great deal of expense is incurred, which we all know it must be in mounting ballets however short, then it is up to the management to display such works to their best possible advantage. One, or at the most, two new short works should be sandwiched between two large, contrasting works.

On this occasion the only lengthy contrasting work came at the end of the evening, by when, due to another interminable interval, it was too late to save the occasion. The French public in the know had already left before the curtain rose on a strange, and to me, upsetting production of Fokine's *Petrouchka*. The pattern of Fokine's crowd had vanished and Jacqueline Moreau gave a deplorable performance as the Ballerina. Perhaps it was not her fault, possibly she had been told to play right out of the ballet by Bronislava Nijinska who, I understand, was responsible for this production. But Moreau was anything but a doll.

In the title role Serge Golovine was adequate though the pathos of the frustrated puppet seemed to escape him. As the Moor, Skouratoff gave some impression of animal lust and amorous clumsiness. But it is doubtful whether the greatest dancers in the world could shine through this production.

The evening was perhaps saved after all by the final scene of the ballet being obliterated by the thickest stage snowstorm it has ever been my fortune to witness. All very pretty—but really not what we go to see in *Petrouchka*, though one could not but admire this *coup des machinistes*.

P.W.

NEXT MONTH

Look for The Sadler's Wells Ballet Cover

on the February Dance and Dancers

on sale January 20

In 1956, the Editor will be touring Europe to report on ballet companies and ballet festivals. His travels will take him to France, Spain, Italy, Germany and Scandinavia. The first lap of this tour will be to Monte Carlo where Festival Ballet are giving a season. Next month he will write about the famous Théâtre du Casino in Monte Carlo which has seen so much ballet history made.

Next month also there will be more about Anna Pavlova from Efrem Kurtz and others who were associated with her.

New ballets will include: recent creations by the New York City Ballet in pictures with opinion by Arthur Todd; recent works in Australia.

Ballet Rambert in Italy—Farewell to Peggy Van Praagh—The Sophie Fedorovitch Memorial Exhibition—Character Dances of the World—all the usual features and many new topical ones.

Don't forget to take out an annual subscription or place a firm order with your newsagent for the enlarged *Dance and Dancers*.

SPECTRAL INTRUSION: The Spectre of a former lover who was killed in a fight (Paco de Ronda) comes to haunt Candelas (Pilar Lopez) now in love with Carmelo.

EL AMOR BRUJO

(Love, the Magician)

First given by Ballet Espanol at the Comedy Theatre, Madrid, in March, 1955. Choreography by Pilar Lopez on a story by Gregorio Martinez Sierra. Music by Manuel de Falla. Decor and costumes by Victor Cortezo. First London performance at the Palace Theatre on November 14, 1955.

CAST

Candelas — PILAR LOPEZ
Lucia — ELVIRA REAL
Spectre — PACO DE RONDA
Carmelo — ERNESTO LAPENA
Hechicera — LIDIA DEL PUERTO
Gypsies — DORITA RUIZ, AMPARO RENKEL, ANTONIO MONTOYA, ANTONIO GADES, JOSE DE LA VEGA, PACO CARO.

Photographed by Gyenes

STORY

CANDELAS, a young gypsy girl, is in love with Carmelo but the ghost of her former love continually haunts her. Carmelo pretends to fall in love with Lucia, another gypsy girl, in order to lull the suspicions of the Spectre. In spite of this Candelas is still haunted by her dead love. She resorts to witchcraft and weaves an old gypsy spell which at last frees her. Lucia entices the Spectre away which leaves Candelas and Carmelo free to face the future together.

CHOREOGRAPHY

THIS second version of Falla's *El Amor Brujo* to be seen in England in one year (the first was given by Antonio in April) was bound to invite comparisons. It seems, though, that any version of this exciting score is going to be hampered by a book which though good in itself is not really suitable for ballet.

Neither Pilar Lopez nor Antonio make enough of the fact that it is the Spectre which keeps Candelas and Carmelo apart—the three characters are never really on the stage at the same time. An important dramatic point has therefore been missed. Also I feel that there should be some kind of mime scene in which Lucia indicates that she will lure the Spectre away by substituting herself for Candelas. A ballet which is essentially dramatic in both its literary and musical aspects should contain more narrative choreography.

Antonio's version was saved by the fine performance of Rosita Segovia as Candelas. Pilar Lopez, though possibly creating less theatrical impact, seemed to have felt the music more deeply and the dancing grew more naturally out of the story.

Where the Lopez version was infinitely superior was in the conception of the Spectre. Paco de Ronda made him a feline creature all the more sinister because he was bloodless yet decidedly amorous, sensuously touching the hem of a skirt. Also the role of Lucia was more clearly conceived though Elvira Real with her fine straight back and aristocratic carriage seemed far too much of a lady to enter into such a strange amorous relationship. The Carmelo of Ernesto Lapena looked very noble but he did not have enough to do and I felt that his relationship with Candelas should have been clarified sooner.

Pilar Lopez can never be other than a wonderful artist. She only has to raise her arms to proclaim her great mastery. Yet here again she seemed rather too aristocratic, even allowing for the fact that gypsies are among the most aristocratic of races. Somehow Pilar Lopez never really belonged in these dark doings.

The choreography had fluency and only in the *Ritual Fire Dance* was there any falling off. Excellently danced though it was, there was here little feeling of a mystic rite. I am afraid that I can never get used to extraneous noises—the clatter of castanets and hand-claps—imposed on a score such as Falla's *El Amor Brujo*, as the composer expressed everything in his music; but possibly to Spanish dancers this added rhythm is essential.

The simple and reasonably effective setting was spoiled for me by a lighting plot that was too complicated and which, in its use of many coloured lights, resembled the " spot dance " at a palais de danse.

The use of a cloud machine throughout made it rather confusing: we were never quite certain if the action took place inside a cave or outside; it also gave a feeling of fresh air where a darker and more sinister cavernous setting would have helped to create an atmosphere of mystery. The ending, when Candelas and Carmelo are brought together and leave the cave to seek a new life thus loses some of its point.

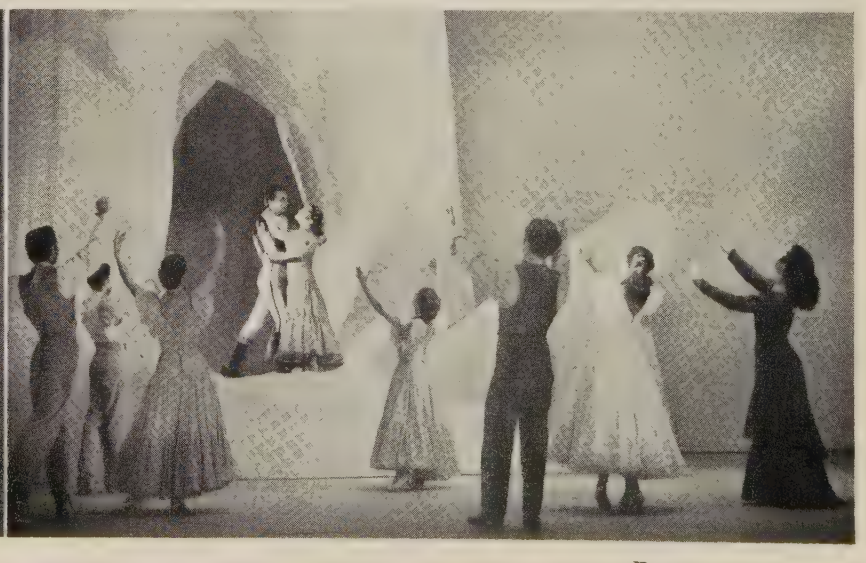
The costumes were pretty, far too pretty, with the girls all looking like dancers at a ball rather than cave-dwellers. Hechicera, in particular, gave the appearance of being a *chic* hostess.

The songs were sung by members of the company and the fact that they were not trained singers seemed to give more of the right atmosphere.

Peter Williams

THE FUTURE IN THE CARDS: A gypsy girl (Dorita Ruiz) fortells the future of Candelas (Lopez, centre) in the ballet's opening moments.

HAPPY ENDING: After resorting to a trick to lure away the troublesome Spectre, Candelas is at last united to Carmelo (Ernesto Lapena) and the curtain falls to general rejoicing.



PROCESSION TO THE BULLRING: The bullfighters and their admirers pass through the streets. Paco de Ronda, as the lame man, one from right. The picture gives some idea of Emilio Burgos' setting, which was effective in the way it gave a feeling of heat and dust.

TREETOP HIDEOUT: The Lame Man watches the flirtations of his wife (Dorita Ruiz, left) from the top of a tree.
Photos: Geynes

EL COJO ENAMORADO

(The Lame Lover)

First given at the Comedy Theatre, Madrid, in March, 1955. Choreography by Pilar Lopez. Music by Ernesto Halffter. Book by Jose Luis Saenz and Rafael Duyos. Decor and costumes by Emilio Burgos. First London performance at the Palace Theatre on November 14, 1955.

CAST

The Lame Man	PACO DE RONDA
His Wife	DORITA RUIZ
His Lover	AMPARO RENKEL
Neighbours, Bullfighters, Ladies, etc.:	PILAR LOPEZ, ELVIRA REAL, MARY CARMEN MOTA, ERNESTO LAPENA, ANTONIO MONTOYA, ANTONIO GADES, JODE DE LA VEGA, PACO CARO.

A LAME and amorous flower-seller and his wife set up a flower stall near the bullring. He is excited by the ovations from the ring and sees the triumphant bullfighters pass down the street surrounded by admiring ladies, with one of whom the flower-seller makes an appointment for that evening.

When they meet, the girl only laughs at his advances and performs a wild dance in which he tries, unsuccessfully, to join. His wife returns with one of the bullfighters and the lame man climbs a tree to watch them. His wife was really only pretending to flirt so all ends happily.

CHOREOGRAPHY

THIS comedy in nine scenes is really another of those miniature operettas which Pilar Lopez so successfully evoked in her previous *Old Madrid.* It is a form of entertainment which is popular in Spain and is possibly as "Spanish" as the regional and Flamenco dances which most people associate with the Iberian peninsular—in fact just another facet of urban Spanish life.

The story is really a slender thread which binds the various dances together and it is possible that the ballet suffered from coming at the end of a long evening and after the very exciting Flamenco songs and dances of *Andalucia Baila* which was the big hit of the first London programme.

Here again Paco de Ronda gives an interesting characterisation and it can have been none too easy for a young man so obviously full of vitality to dance through a fairly lengthy work with one leg held quite stiff. Frankly it needed an artist with more experience and the style that only age can give. Though he and Dorita Ruiz made a plausible couple who had some affinity with the miller and his wife in *The Three-cornered Hat.*

Some of the *ensembles* were charming and the ballet gave us the first chance of really seeing Amparo Renkel. She is a beautiful girl and was especially good in the *Tonadilla* in which she mocks her lame admirer. The best moment in the whole work was the song *Romancillo de El Cojo Enamorado* which Pilar Lopez sang and danced with infectious and bubbling *joie de vivre* to Antonio Montoya. It was a pity that more songs of this kind could not have been introduced earlier in the ballet. They would have helped to bridge a number of gaps when the stage was empty and which tended to make the whole thing drag. **P.W.**

LIVELY SONG: Pilar Lopez sings about the romances of the lame lover (Romancillo de El Cojo Enamorado) *to a passer-by—Antonio Montoya. Photo: Geynes*

Andalucia Baila

First given at the Comedy Theatre, Madrid, in March, 1955. Choreography by Pilar Lopez. Music by Soirt. Designed by Fernando Rivero. First given in London at the Palace Theatre on November 14th, 1955.

ALTHOUGH this suite of Flamenco dances and songs from Andalusia does not strictly come under the heading of new ballets, it was so theatrically arranged that it had ballet construction.

Against a mammoth stylised guitar, rather like a Henry Moore and which would have been most effective had the lighting not been so erratic, the dances were shown to advantage. After an opening *Petenera* for Elvira Real, Ernesto Lapena and Paco Caro, came a lively *Verdiales* for three couples. Paco de Ronda's *Farruca* was brilliant and showed how greatly this artist has developed since he was last in England. There was also an exciting solo for a wicked-eyed demon in the shape of Antonio Montoya.

Serranas for Pilar Lopez and the male dancers was rather spoiled on the opening night by being over-dramatic, thus upsetting the balance of the programme. It was altered in later performances to its advantage. Lopez is such a fine Flamenco dancer that it was a pity that, in the first programme, this was the only example we had of this side of her artistry.

Andalucia Balia as a whole was excellently arranged and judging by the success it had with the audience, should have ended the programme.

The remainder of the Ballet Espanol Season will be reviewed in full next month.

curtain up!

DAUGHTER FOR CARMEN: The first picture of Valentine, baby daughter of Roland Petit and Renée "Zizi" Jeanmaire, born in Paris at the end of October. Jeanmaire will always be associated with the title role in her husband's ballet version of Bizet's Carmen. *Recently they have both been working in films in Hollywood. In* 1956 *they hope to work together in a big new musical show in Paris. Photo: Lido*

Your help needed

THE Ballet Rambert is in danger of having to close down. Such a prospect must surely touch everyone of us who have loved and admired the great work of Marie Rambert over the past 30 years.

It is known that the Arts Council can do little more to help and that the amount which they do give could certainly not keep the company going—could hardly even pay for the shoes. Therefore it is up to the friends of the company to do what they can.

The first necessities are a small permanent orchestra and a slightly larger *corps de ballet*. When this is achieved it will be possible to increase the income. With a sound financial basis the company will be able to continue to maintain its great tradition and high artistic standard.

Already *The Times* has published an appeal signed by a number of distinguished people including Lady Eden, Lady Juliet Duff, Benjamin Britten, Frederick Ashton and Alicia Markova.

Readers of DANCE AND DANCERS can help by sending a subscription, however small, to the Hon. Treasurer, Sir David Waley, Mercury Theatre Trust Endowment Fund, 2 Ladbroke Road, London, W.11. By covenanting to make annual payments for seven years, the subscriber can almost double the benefit to Ballet Rambert.

Waste of talent

NOW that the Sadler's Wells Theatre Ballet are continually on tour, the formation of a small company to appear in the operas at the Wells promised to be of considerable interest. A similar group at Covent Garden has already revealed some promising artists and fine dancing.

The powers that be at the Wells, however, seem afraid to use their new company. Last season the ballet was cut out of *Die Fledermaus* and this year *Faust* is being given without the popular *Walpurgis Night* ballet. Peter Wright, the ballet master of the new company, is an experienced and intelligent dancer and a choreographer of some promise; it seems a pity that he has not yet been allowed to devise a new ballet for his young dancers.

Comic their hero

THE Moiseyev Ensemble could not, unfortunately, see as much of the London theatre as they wanted to during their Empress Hall season owing to the fact that their matinées coincided with most other matinées. However, they did, on one occasion, go to see *Kismet* at the Stoll. When asked what they thought of the strange use of their own national composer's music they were polite though their expressions could hardly hide the fact that they felt sad for Borodine. On the other hand they were wildly enthusiastic about the Palladium and it seems as though Norman Wisdom has become a kind of hero to the group of 80 odd dancers.

In addition to these theatre visits, the company went often to the British Museum and National Gallery and were enormously impressed by both. Their greatest regret was that they could not meet Margot Fonteyn.

Britain bypassed

A DANCE company from Berlin can travel all the way to America for a season but has never appeared in London, some thousands of miles nearer home. New York City Ballet undertakes a lengthy European tour but stops in London only long enough to change planes. Perhaps there is something about us that our best friends will not tell us as it is indeed strange that we are being avoided in this way. Perhaps impresarios and those in authority might ponder on this and if they are in the habit of making New Year resolutions they might try and ensure that such odd circumstances do not arise again. None of this applies to Peter Daubeny, who has been unsparing in his efforts to bring the finest foreign companies to London. His work has been such that every lover of the dance will be always in his debt; but even he cannot bring everybody.

How is subsidy used?

NOW that the Sadler's Wells Ballet is returning from yet another American tour which has been so successful financially as it was artistically, it is not irrelevant to wonder just how much of the Covent Garden subsidy goes to ballet and how much to opera.

The division of the total figure between the two companies has never been given, although it would be a simple matter to provide at least an approximate indication. In the present circumstances it is hardly to be wondered at that a great number of people suspect that Sadler's Wells Ballet receives a small subsidy compared with the grant which goes to the opera. A frank statement would do nothing but good and stop a great deal of talk.

A ballet club for Chelsea

IT looks as though the next ballet club will be formed in the heart of Chelsea. After a recent lecture by Maria Balinska, followed by a demonstration by the Lewisham Ballet Club, the audience was so fired with enthusiasm that it was proposed to form a club in London's nearest approach to an artist colony. All this took place at the studio of John Gregory (principal of the School of Russian Ballet) at St. Luke's Hall South, St. Luke's Street, Chelsea, S.W.3. All those interested should contact Mr. G. Garland at this address.

Stage-hands rebel

DESPITE rumours of a strike of Covent Garden stage hands recently, it appeared that they had merely decided not to work any more overtime than they were already doing. We shudder at the thought of what might happen if they really got into the habit of striking—at one leading European opera house it came to the point where it almost seemed that it was the stage hands who decided which ballets were to be produced. We must confess, however, that we have seen companies where an artistic direction by stage hands would have been preferable to the apparent lack of any direction at all.

GODFATHER COCTEAU: Dressed in a kimono, Jean Cocteau, who was recently made a member of the Academie Française took part in the purification ceremony of blessing the stage when the Azuma Kabuki company appeared in Paris. Photo: Lido

Changes in Silver Jubilee

NEXT year, the Sadler's Wells Ballet will go all out to make their Covent Garden season a worthy celebration of their Silver Jubilee. Nevertheless, it appears unlikely that we shall see all the new works originally announced by Dame Ninette.

Both Sir William Walton and Benjamin Britten have indicated publically that their projected ballets are unlikely to be ready for some time; so it may well be that Frederick Ashton and John Cranko will have to choose other scores for their contributions to this year of celebration. As it is, Kenneth Macmillan starts the ball rolling with his new work, designed by Nicholas Georgiadis, scheduled for early March.

Contrast in Festival's guests

THE announcement in a foreign newspaper that American choreographer Simon Semenoff is to revive his *Gift of the Magi* for Festival Ballet has caused something of a stir. The company has so often presented world-famous stars as guests that the news of a " discovery " starring in a new work comes as a surprise. Not a member of Festival Ballet nor, in fact a star of any company, Melinda Plank is reported to be dancing the principal role with John Glipin. She is a pupil of the choreographer and was discovered by him. The two roles were originally created by Nora Kaye and John Kriza for Ballet Theatre.

An even greater stir has been caused by the fact that Margot Fonteyn and Michael Somes are to appear as guest artists with Festival Ballet during their Monte Carlo season. They will give two performances in *Swan Lake,* Act 2, on January 15 and 16.

This is the kind of gesture, occasionally happening between British companies, that is deeply appreciated. It is of course right that Fonteyn should dance in the famous theatre which has such illustrious associations with ballet, but that she should do so surrounded by what may rightly be regarded as a rival British company is a move in the right direction and shows the world at large that ballet in Britain presents a united front.

Rambert off guard

MADAME RAMBERT was caught off guard when her company recently opened its Italian tour in Perugia. She had been told by the management that as it was customary for Italian audiences to leave immediately after the performance, there would be no need for her to dress up to make her traditional first-night curtain speech—there would be no chance to appear.

Customs have a habit of suddenly changing because after the final ballet, Tudor's *Gala Performance,* the audience went on applauding for so long that Rambert was forced to make a speech—but in her day dress.

The enthusiasm was all the more extraordinary because the audience did not understand the humour of Tudor's satire on ballerina on-stage behaviour—they never laughed once. Possibly they did not find the burlesque of their native school an occasion for laughter. The same thing happened recently when Ballet Rambert appeared at Aix-les-Bains in France. It may be that if Tudor were to interpolate a burlesque of the English school of dancing into *Gala Performance,* we should not think it funny either.

Spot tomorrow's stars

THE Christmas season is a time when we have a chance of spotting ballet's future stars. For at no other period of the year do so many children appear before the public.

For 45 years the Italia Conti School has produced children for Christmas attractions and since 1911 has been connected with the play, *Where the Rainbow Ends,* in which many now world-famous stars first appeared on the stage as children. From 1922 until she died in 1946, the rights for this play were owned by Italia Conti herself. Today it is lent to Anton Dolin, himself once a Conti child, who is again playing the principal role of St. George at Festival Hall. But the Conti children still form the bulk of the cast in this and also in *Noddy in Toyland* at the Princes Theatre. See if you can spot future stars in these and other Christmas productions!

Launched on champagne

THE party given by Sidgwick and Jackson to celebrate the publication of Richard Buckle's *In Search of Diaghilev* on November, 29, had the appearance of a living *Who's Who in Ballet*—but of yesteryear. All that was lacking was any dancer of today. The reason for this was that every British company was either abroad or touring the Provinces. However, the appearance of Mesdames Karsavina and Sokolova cannot but help lend dignity to any occasion. The book can be said to have been truly launched on a sea of champagne which flowed freely—very freely.

Hot from the desert was the author of the book in question. He had flown in from a tour of the Middle East that morning. What he was searching for there has, up to the time of going to press, still to be revealed; though it is known that he will write some articles about the trip for the *Observer,* to be illustrated by photographs taken by himself.

Coat-hanger setting

IF there does not seem to be any work immediately to hand, you can always rely on John Cranko to make some. His production of a new Benjamin Britten ballet for Covent Garden having been postponed until later in the year, he filled in the time by devising a new kind of entertainment—a balletic revue called *Cranks.*

Using four performers in the tiny New Watergate Theatre, off the Strand, Cranko has written most of the revue himself, as well as doing the production and choreography. The music is by John Addison and the permanent set has been designed by John Piper. The setting, as far as we can gather, consists mainly of costumes on hangers.

Gilbert Vernon, late of Sadler's Wells, will have an acting and singing part in addition to his dancing. The Negro actor Gordon Heath (remember him in *Deep are the Roots*?) who is also a singer—he has been the main singing attraction of the Parisian night-club L'Abbaye for some years—will now add dancing to his many accomplishments.

The result of this danced revue will be watched with great interest as it may possibly lead to a new form of theatrical entertainment.

Dancer You Will Know

In Saudades. *Photo: Denis de Marney*

BRENDA BOLTON

BORN in Rose Bay, Sydney, Australia. Started to dance at the age of 7 with Lorraine Ronson, later studying with Leon Kellaway and Joan Halliday, and taking all RAD examinations up to Solo Seal. Came to England and entered the Wells School in September, 1953, *joining the Theatre Ballet the following autumn.*

Solo Roles: Dawn and Leading Folly in Coppelia; *Waltz in* Les Sylphides; *Columbine in* Carnaval; *Blue Girl in* Les Patineurs; *Poll in* Pineapple Poll; Pas de Trois *in* Danses Concertantes; *Princess in* Saudades.

BRENDA BOLTON is pertly pretty, with much the same kind of sparkle that made Anya Linden stand out from the *corps de ballet* a few years ago. Her sprightly personality first registered as a Hedonist in *Café des Sports* and as one of the Birds in *House of Birds.*

Since the Theatre Ballet re-organisation in the autumn she has assumed roles of increasing responsibility. During the company's week in Liverpool she gave a performance of distinct promise as Columbine, and produced a neatly turned characterisation as Pineapple Poll. Her dancing shows a decent regard for music, although it is not yet quite effortless enough for the soubrette parts for which she is temperamentally and physically so well suited.

Brenda Bolton is one of the young dancers whom the Sadler's Wells Theatre Ballet is developing. In a company of mainly inexperienced artists, her development may be one of the most rewarding features in this young group.

happy birthday to...

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Roland Petit	Ballets de Paris	13
John Kriza	Ballet Theatre	15
Mary Munro	Dancer in London	15
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Bill McGrath	Royal Winnipeg Ballet	18
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Herbert Bliss	New York City Ballet	21
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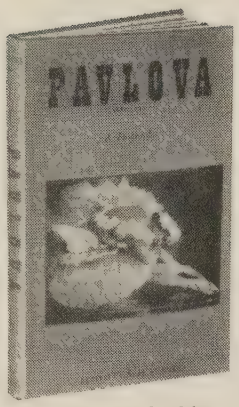
PAVLOVA

1881-1931

A Biography edited by A. H. Franks
in collaboration with
the Pavlova Commemoration Committee



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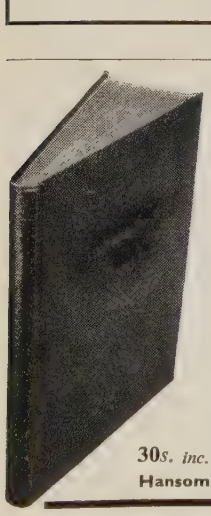

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The Results of Search and Research

NEW BOOKS

Buckle rides again

In Search of Diaghilev, by Richard Buckle (Sidgwick & Jackson, 30*s.*).

IT was perhaps inevitable that the exhibition which Richard Buckle organised to mark the twenty-fifth anniversary of Diaghilev's death should have stressed the work of the designers who contributed in such large measure to the glory of the Diaghilev Ballet.

Buckle's *In Search of Diaghilev*—his account of how the exhibition came into being and extracts from which have already appeared in DANCE AND DANCERS—might with justification have been called *In Search of Diaghilev's Designers*, for it is, as was the exhibition, concerned more with the artists who designed Diaghilev's ballets than with the personality of the man himself.

Buckle's vivid reportage allows the reader to share his encounters with Benois, Larianov, Gontcharova and Picasso, to experience the joy of unearthing a "lost" design, the frustration of being unable to lay hands on a celebrated but elusive picture. Readers are also taken to meet some of Diaghilev's leading dancers—Karsavina, Lopokhova, Sokolova, Dolin—and many of the great man's other collaborators, with the exception of his conductors and composers; music, as in the exhibition itself, having been relegated to a background accompaniment.

Buckle's lively narrative style conveys his own zestful enthusiasm and interest for these golden years of ballet and for the personalities who worked together during Diaghilev's reign of inspired anarchy. And if the Sitwellian convolutions of Buckle's prose, and what he calls his "permanent temptation to wander from the main road of my subject," occasionally leave the reader a little breathless, he does succeed in evoking the period and atmosphere of spectacles which Max Beerbohm termed "over-lush."

The book is beautifully produced, its 56 pages of continuous text sumptuously interspersed with an enormous number of well-reproduced illustrations, including some excellent colour plates. It has the faults and virtues of the exhibition itself and as such is the ideal record and reminder of it. **D.H.**

Gala for a worthy cause

Gala Performance, A Record of The Sadler's Wells Ballet over Twenty-Five Years. Edited by Arnold Haskell, Mark Bonham Carter and Michael Wood with a Foreword by H.R.H. Princess Margaret (Collins, 42*s.*).

THE quarter-century achievement of British ballet, and that of Sadler's Wells in particular, certainly amounts to a series of galas; though the word "gala" has become an appendage to be regarded by the British public with a good deal of suspicion. Thinking back over the post-war years, I can mainly remember galas as a series of evenings associated with high prices, lady pirates in tulle demanding exorbitant sums for programmes (and with no change given), and not particularly edifying entertainment offered to an uninterested audience.

However, the contributors alone make this lavish volume an unusually rewarding gala occasion and as all the proceeds go towards the Sadler's Wells Benevolent Fund this *Gala Performance* is also a benefit performance in aid of a worthy cause.

After a dignified opening with a foreword by Princess Margaret and a splendid article by Sacheverell Sitwell mainly on Diaghilev, the tone drops somewhat to a kind of scrapbook with comments in a facsimile of William Chappell's handwriting, containing such remarks as: "I haven't the faintest idea what de Valois is up to in the picture on the left! What an absolutely beastly bodice—but how well placed she is. . . "

Though I am the last person to object to any kind of levity, I cannot help feeling that this section should have been served up as the dessert rather than as the fish course. I had rather hoped that this book would have made a pictorial supplement to Mary Clarke's excellent history of the company (reviewed in our November issue). But it has turned out to be rather a hotchpotch which gives the reader little idea of a great company developing. For the articles already mentioned, however, and particularly for the one by Dame Ninette de Valois on today's problems, for the many beautiful pictures and, more than for any other reason, for the details of all the ballets given by both Wells companies from *Suite de Danse* (1930) to *Madame Chrysanthème* (1955), the book is an essential addition to a ballet library. **P.W.**

Now a Perennial

The Ballet Annual. Tenth Issue. Edited by Arnold L. Haskell (A. & C. Black, 21*s.*).

IN addition to the usual review of the year and the topical articles on the outstanding personalities, there is always something extra which makes this annual something more than just another book we have to buy to complete a series. In this case it is the pictorial supplement, with photographs by Leonard Taylor and Hans Wild on Richard Buckle's Diaghilev Exhibition both in Edinburgh and London.

A number of writers and photographers have contributed and somehow they have contrived to make this very run-of-the-mill year appear more exciting than it really was. Outstanding are Michael Ayrton's profile of Constant Lambert and Ivor Guest's study of Dame Adeline Genée. The pictures seem better laid out and now an index is at last a permanent feature with a comprehensive index covering the first ten issues promised for early next year. DANCE AND DANCERS has suggested this for some years—as Dame Ninette said regarding her proposed production of *Petrouchka*: "If you persevere for long enough, you eventually get your own way." **P.W.**

Desultory search for today's designers

Modern Ballet Design by Richard Buckle (A. & C. Black, 30*s.*).

THE assiduity with which Richard Buckle searched for everything connected with Diaghilev, resulting in two splendid exhibitions and a book, has not been repeated in this casual stroll in search of today's designers. It is conducted in, to use the author's own words, " a very desultory way," and the result is a scrapbook of bits and pieces from various ballet publications of the past 10 years. The inspired daring which enlivens most of Buckle's undertakings has here forsaken him.

As books have a disconcerting permanence it is a pity that posterity will obtain scant idea of what many of the designers' works, as shown here, really added up to, particularly as some of their worst efforts are perpetuated. A composer's least inspired music is not usually recorded, a choreographer's mistakes can sink into oblivion (in spite of Labanotation and the Beneshes) but the unfortunate designer has to have unrepresentative photographs hung around his neck like millstones to the accompaniment of such remarks as, " I thought it messy and pointless."

It could not be helped, I suppose, but more colour would have made a great difference. Here we have only the jacket, Clavé's glowing decor for *Los Caprichos,* and the same Craxton costumes for *Daphnis and Chloe* which have already turned up in another book this month—*Gala Performance* (reviewed on the opposite page). These blocks, presumably lent by Covent Garden, have had a busy winter.

Several designers who have had considerable influence on theatre design since the war, are poorly represented. For instance Fini is cursorily summed up thus: " The Roman Léonor Fini, who became a great figure in Paris society after the war, is one of the most original and fastidious designers of our time." The statement is hardly borne out by reproductions of four action photographs which give little idea of her fastidiousness or originality. And the fact that Buckle considers *Caracole* to be " the most perfect of modern ballets " seems little excuse for including a photograph of some dancers wearing costumes designed many years before by Christian Bérard for *Mozartiana* when they were seen against a charming setting which gave them some point. Out of their original context, these costumes look banal.

The casualness of the book is perhaps summed up in the remark that Oliver Smith's setting for Agnes de Mille's *Fall River Legend* " was undoubtedly the right one for Tudor's ambitious dance-drama."

On the credit side, however, there is most excellent representation of the work of Clavé, Beaurepaire, Beaton, and several others. It is also pleasant to have these drawings and photographs, many of them commissioned for Buckle's late and always lamented magazine *Ballet*, for their own sakes and all together in one volume. **P.W.**

More picture biographies

Dancers of Today, No. 7 *Michael Somes* and *No.* 8 *Beryl Grey,* by Hugh Fisher. (A. & C. Black, 6s. each).

THE two latest additions to Hugh Fisher's series *Dancers of Today,* are well up to the standard of their predecessors. I personally much prefer these annotated albums of photographs to the more wordy, popular "biographies" of dancers that occasionally elbow their way on to our crowded book shelves. If at the moment these books will be snapped up by fans, such is the way of the world that in 50 years time they will probably be collectors' pieces.

The subjects, Beryl Grey and Michael Somes, are well-chosen, and it is particularly interesting to see a male dancer taking his bow for the first time in this series. Although the majority of the 96 photographs illustrating these books will be familiar to addicts, quite a fair proportion are being published for the first time. The texts, although occasionally a little over-generous with praise, are accurate and informative (did you know, for instance, that Somes once danced Satan in *Job* at a children's matinee?), but I feel the series would be improved if the letterpress could be restricted to an extended introductory essay. **C.A.B.**

Class in your drawing room

Ballet: Home Practice for Beginners, by Thalia Mara with Lee Wyndham. (Constable, 8*s.* 6*d.*).

THIS little book is worth having for the illustrations alone. These succeed quite remarkably in explaining elementary *barre* exercises to the student. Although it is improbable that many beginners will be able to achieve positions as perfect as those illustrated, an enthusiastic, intelligent child, with a sound teacher, should be able to race ahead of the others in her class with its assistance. **E.C.M.**

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NELSON

Notation, new versus tested

In our November issue, John Gregory praised the movement notation invented by Joan and Rudolph Benesh. Last month, Ann Hutchinson, President of the New York Dance Notation Bureau, questioned the value of the Benesh System. Here is John Gregory's answer:

SIR,—In her letter regarding my article *The Shorthand of The Dance*, Miss Hutchinson takes me to task for calling the Benesh Ballet Notation a miracle. She also blames Britain for not having originated ballet and the Sadler's Wells Ballet for being a closed group. Being only the director of the School of Russian Ballet and in no way connected with Sadler's Wells I am only qualified to answer for what I have written.

Before accepting a system, Miss Hutchinson asks us to apply the methods of science and industry, yet all her arguments appear to be pure assumption or wishful thinking. Does this also apply to her adopted notation, for which she makes rather astounding claims?

She assumes that the Benesh Notation is not tested, that there is no text-book, teaching material or scores. She bases these assumptions on the "fact" that the system is new. The fact is, however, that it has been in existence for close on nine years and the Laban for about three times this period. Since the Benesh System enables one to work at considerably more than three times the speed of the Laban, the true position may be quite different.

Do books mean so much ?

There *are* text-books in use, and since a large number of the two-hundred odd Benesh Students (who started studies in September) are already able to write and read most solo work, a large quantity of teaching matter must exist. But in any case, what does the existence of books and other printed matter mean? Is Miss Hutchinson endeavouring to prove her system by showing how big their books are and how long they took to write? I am fully aware of these works and am most impressed by the ardour displayed, particularly in the supreme effort of Albrecht Knust, and I can fully sympathise with their misfortune in having come face to face with a powerful rival.

I am given to understand that the Benesh System has been tested in many differing styles, and the testing period has included several years in the professional environment of the Sadler's Wells Company which has publicly accepted it as tested and proved. Considering the calibre of those involved in such decisions it is surely presumptuous of Miss Hutchinson to challenge their verdict without even a superficial knowledge of its workings.

Balanchine ballets recorded

Is the Laban System, which has taken so many years "to perfect," as perfect as Miss Hutchinson would have us believe? Is it not a fact that there are differences between the German, English and American notators of Laban—differences of writing which developed during the period of the war, when the various branches were cut off from each other? Have these differences now been resolved?

Balanchine, I remember, was sceptical when I discussed notation with him and told me, "My Ballets are recorded by it, but they have not been re-created from it." Miss Hutchinson will tell us they have, but I think I am correct when I say that no ballet recorded by Labanotation has been reconstructed by a person or persons with no previous knowledge of or acquaintance with that ballet,* and this surely, is the only real test of its total validity and workable efficiency.

Miss Hutchinson does not help her case by running beyond the bounds of reality. Benesh does not claim to be able to record qualities of movement other than those implied by the rhythm or the use of accepted musical methods. I do not believe you can notate quality any more than you can notate interpretation or personality, and Labanotation, as far as I am concerned, has yet to prove it can.

The Laban System which has been going since 1927 has spread, says Miss Hutchinson, to virtually every country and is widely in use. I do know that ballet dancers have never taken kindly to this system, and its adoption by the ballet has been slow and grudging. By contrast the Benesh System aroused a keen

SPEAK UP!

interest in a very short time. Surely this speaks for itself, yet Miss Hutchinson continues to explain that this is because at first sight it looks more like what the layman expects movement on paper to be. I would point out, however, that it is not among laymen that the interest has been aroused, but by dancers, choreographers and teachers.

Miss Hutchinson says, "Is a short-hand desirable? One cannot discuss philosophy in Basic English." Apart from the obvious desirability of a short-hand and the fact that philosophy could indeed be discussed in it, what has Basic English to do with short-hand?

The advantage of simplicity

Again, if I can follow her correctly, she argues that since ballet did not originate in England this does not warrant the widespread adoption of our notation, and goes on to accuse England of creating a language barrier by inventing a universal language!

She does not appear to realise the paramount importance of simplicity. The perfect solution to any problem always impresses by its concise clarity and simplicity. It certainly cannot improve matters by insisting on writing a complex movement in a complex notation. Its simplicity alone does not prove the Benesh Notation, but since this quality is essential in a practical notation it does mean that no other system that I know of is in the running.

Dissimilar to other notations

To my eye the Benesh System does not appear to be similar to any previous invention except in some small details; basically it is a highly original invention. Olga Desmond (1919) came very close to the Benesh idea, but perhaps the nearest of the other systems is that now in use in the USSR, invented by Srbui Lisitzian for recording National Dances. This likeness is probably due to the Russians' insistence that the notation must be both visual and written with the music. This is doubtless why they rejected other systems, including the Laban, back in the 'thirties.

I have always had the greatest admiration for Ann Hutchinson's drive, energy and determination in propagating and developing dance notation. I have followed the course of notation for some years and was the first person to organise demonstrations of ballet notation in this country, having presented Albrecht Knust, the leading expert in Germany, in my school in 1950; and Miss Hutchinson may remember that I once introduced her in a lecture demonstration for the Society of Architects.

I have written more than one article in praise of Miss Hutchinson and Labanotation, but I do feel that the future might be happier for all concerned if she could look with a less prejudiced eye upon the Benesh "babe."

JOHN GREGORY, *Director of the School of Russian Ballet, St. Luke's Hall South, St. Luke's Street, Chelsea, London, S.W.*3.

**Vida Brown who reproduced Balanchine's* Symphony in C *for the Royal Danish Ballet was Ballet Mistress of the New York City Ballet and, consequently, must have known the ballet very well. Ann Hutchinson who assisted Hanya Holm in reproducing the dances for* Kiss me Kate *at the Coliseum was, herself, dancing in the original New York production.*

Workshop suspended not closed down

In the December DANCE AND DANCERS, we asked what had happened to Ballet Workshop. Director David Ellis replies.

Sir,—As a director of Ballet Workshop, I feel that I should try to clear up "The Great Mystery" mentioned last month.

We gave our last performance this year before Easter. Immediately after this the Mercury Theatre was partially dismantled to allow the auditorium to be used for ballet classes. (For those interested in historic buildings, the theatre and stage are now exactly as they were in 1931, when Markova, the ballerina of the Ballet Club, danced in the early productions of Frederick Ashton.)

The classes now being held in the theatre prevent Ballet Workshop rehearsing except in the evenings when of course most of the dancers are appearing in shows. Obviously productions have to be rehearsed elsewhere. While we were considering alternative premises, we were approached by a group of young French choreographers who wanted to show their experimental works in London. From our point of view, such a scheme was an ideal temporary solution, the ballets being rehearsed in Paris and our programmes enabled to continue.

Another important point was that a benefactor in Paris had offered to pay the costs of transport and production. Ballet Workshop, in spite of packed houses, has always run at a small loss and the present difficult position of the Ballet Rambert who had always helped us in the past prevented them from giving us any further assistance.

The French programme was successfully rehearsed in Paris and we prepared to circularise our members for the opening night. However, through no fault of ours or of the French artists, the visit was repeatedly postponed and now will not take place until next year.

The resulting long break in our performances has been a great disappointment to us and our members. All we can offer the latter are our best wishes for Christmas and good programmes in the New Year. At the moment we are in the process of informing members that all subscriptions paid for this year will be valid for 1956 as well.

DAVID ELLIS, *Director, Ballet Workshop, Mercury Theatre, 2 Ladbroke Road, London, W.*11.

Musical Homage to Pavlova

NEW RECORDS
Reviewed by DAVID HUNT

Homage to Pavlova. Ballet music identified with Anna Pavlova to honour the Twenty-Fifth Anniversary of her death. Philharmonia Orchestra (Efrem Kurtz). HMV ALP1301. 12in. 39*s.* 7½*d.*

THE fact that this enjoyable record will appeal to people of widely differing background and taste is part of the reason why Pavlova's artistry was able to move and delight millions, from St. Petersburg to Timbuctoo.

It is well-known that Pavlova had no ear for *avant-garde* music—she declined Diaghilev's offer to create the part of the Firebird, declaring: "I shall never dance to such nonsense." But in many respects her work entitles her in a broader sense to be called a cultural ambassador more than did Diaghilev's. For if she did not give her audiences Satie, Stravinsky or Prokofiev, in her travels she must have unlocked the doors to musical appreciation for vast numbers who might otherwise never have heard a note of Chopin and Tchaikovsky.

Direct appeal

It is all to her credit that she chose music of direct melodic and emotional appeal which, even though some of it would nowadays certainly be considered unduly saccharine and banal, provided her with a universal medium for establishing immediate contact with her audiences.

Produced in collaboration with the Pavlova Commemoration Committee and with Efrem Kurtz, Pavlova's musical director for many years, as conductor, the record gives an admirably chosen and representative selection of ballet music from her large repertoire.

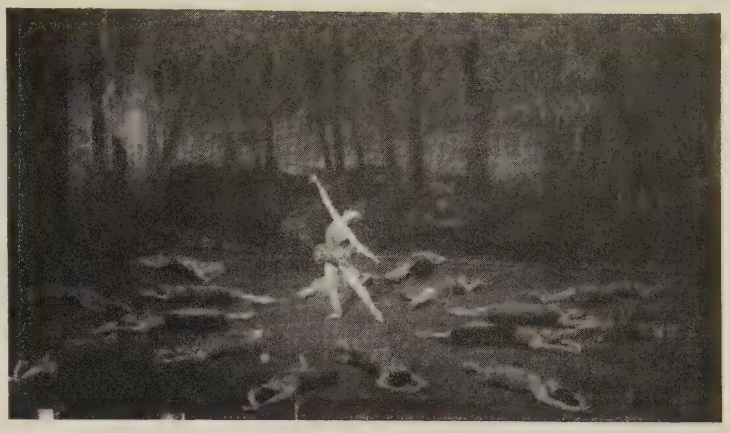
The whole of one side is devoted to the four orchestrated Chopin pieces to which Pavlova created *Autumn Leaves,* her only serious essay in choreography except for several divertissements. She apparently associated this pathetic story of a chrysanthemum, temporarily rescued from the cruel autumn wind by a poet who abandons it to die alone and forlorn, with a romantic episode in her own life, and she was always deeply moved whenever she danced it.

Poignance and charm

I can vouch for the fact that even without Pavlova *Autumn Leaves* was a poignant and charming little ballet, from my memories of its only revival by the Borovansky Ballet during the war, when it was lovingly recreated by Edouard and Xenia Borovansky, both ex-members of the Pavlova Company.

The second side begins with Lincke's *Glow-Worm Idyll* which deserves its place as one of the most popular of the slighter pieces with which Pavlova endeared herself to her audiences. Less familiar, but of more substantial worth, is a Russian Dance by Tchaikovsky, the music for a spirited character solo. This is followed by a deeply affecting performance of *Le Cygne,* given as a 'cello solo with harp accompaniment only. Then comes the *Automne Bacchanale* from Glazunov's *The Seasons,* excitingly played; and finally the *Rose Adage* from *The Sleeping Beauty.*

Performance and recording on both sides are everything that could possibly be wished for. No praise would be too high for Kurtz's glowing direction, the performance making each item an evocative and moving experience—yes, even the *Glow Worm Idyll!*—and I am not exaggerating when I say that something of Pavlova's vital presence and artistry has somehow been conveyed so that you are conscious not only of a musical performance but of Pavlova still dancing, somewhere.



AUSTRALIAN REVIVAL: Laurel Martyn as the Chrysanthemum in the Borovansky Ballet production of Pavlova's Autumn Leaves, *first given at the Comedy Theatre, Melbourne, in 1940.*

Photo: Hugh P. Hall

An informative programme note by A. H. Francks, and well-reproduced photographs of Pavlova in *Le Cygne, Russian Dance* and *Autumn Leaves,* on the attractively-designed sleeve help to make the production a sincere and worthy tribute to the great ballerina.

Viennese gaiety

Polkas by Johann and Josef Strauss. Vienna State Opera Orchestra (Anton Paulik). Vanguard PVL7003. 12 in. 39*s.* 7½*d.*

AS well as the waltzes for which the Strauss dynasty will go down in history, polkas, mazurkas, quadrilles, marches and other dances—and in the case of Johann, Junior, operettas—flowed from their pens with equal facility. Here, on the new Vanguard label, are a dozen delightful polkas by brothers Johann and Josef including, as well as familiar favourites such as *Thunder and Lightning, Tritsch-Tratsch* and *Pizzicato,* a greater number of lesser-known items, the relative unfamiliarity of which gives them an added freshness and sparkle.

The over-all mood of course is light-hearted abandon, but the individual pieces are sufficiently varied for monotony to be avoided—with two polka-mazurkas, *Frauenherz* and *Aus der Ferne,* providing wistfully charming relief from two-four rhythm; while *Eljen a Magjar* is more a czardas than polka.

Tritsch-Tratsch was used in Massine's *Le Beau Danube* and Cranko's *Tritsch-Tratsch; Leichtes Blut* was the strange choice for part of the final can-can sequence in Renoir's recent *French Can-Can* film.

Performance and recording are well-nigh ideal and unlike the radio, the BBC's idea of light music being what it is, the record can be counted on as a good stand-by for infectiously gay background accompaniment for routine chores.

Homage to Mozart

Mozartiana—Orchestral Suite No. 4. *The Slippers*—Suite (Tchaikovsky). Philharmonia Orchestra (Anatole Fistoulari). Parlophone PMC1028. 12 in. 33*s.* 11½*d.*

THIS month, as well as marking the twenty-fifth anniversary of Pavlova's death is also the two-hundredth anniversary of the birth of Mozart, commemorated by this month's special edition of MUSIC AND MUSICIANS.

Tchaikovsky's *Mozartiana,* a suite based on Mozart material, was written at a time when Mozart, although venerated as a classic, had suffered a decline in popularity. Tchaikovsky, who considered Mozart the greatest of all composers, carried out the work as a labour of love and in order to do something to popularise his idol's works. For all the glaring incongruity between the two composers' styles, the Suite remains an interesting curiosity.

The fourth and final movement, Tchaikovsky's orchestration of Mozart variations on an air from an opera by Gluck, *The Pilgrims* to Mecca, was used in recent years for Taras's *pas de deux* for the De Cuevas Company, *Tarasiana*; although Balanchine had previously choreographed *Mozartiana* in its entirety in his ballet of the same name for Les Ballets 1933 and which had costumes and decor by Berard.

The second side is taken up by a suite from a Tchaikovsky opera known variously as *The Slippers, Vakula the Smith* and *Oxana's Caprices,* first performed at the Maryinsky in 1876. The six items played here include two spirited Russian dances, one an exciting Gopak. The performances under Fistoulari are expertly judged and well recorded.

Thamar again

Thamar—Symphonic Poem. *Russia*—Symphonic Poem. *Islamey*—Oriental Fantasy. (Balakirev.) Philharmonia Orchestra (Lovro von Matacic.) Columbia 33CX1280. 12 in. 39s. 7½d.

YET another recording of *Thamar*—the fifth, in fact, in less than a year. Part of a propaganda campaign to secure a revival of Fokine's ballet? Or has Balakirev's tone poem suddenly rocketed in popularity?

There can be little doubt that the performance is a splendid one indeed and, good though the others are, easily the best, I would say, that has come out. Von Matacic favours a full-blooded, theatrical treatment, seeking out all the colourful dramatic impulses in the score but without failing to make the most of the scintillating detail of Balakirev's orchestration. The recording is exceptionally fine, rich and warm, and as clearly defined in the bass as in the brilliant treble.

Thamar takes up one disc side, the other accommodating equally successful presentations of *Islamey* and *Russia,* neither of which, except for the piano version of the former, has so far appeared on LP. *Islamey* was apparently choreographed by Fokine for a 1912 charity performance in St. Petersburg. *Russia* has also probably been used for a ballet divertissement at some time or another. If it has not, I cannot think why.

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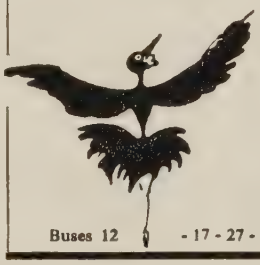

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Macmillan's Venusberg in *Tannhäuser*

by CLIVE BARNES

Opera by Richard Wagner. New production first given at the Royal Opera House, Covent Garden on November 21, 1955. Venusberg Ballet danced by the Covent Garden Opera Ballet. Choreography by Kenneth Macmillan.

Cast

Principal Dancers — — JULIA FARRON
GILBERT VERNON

Ballet In Opera

WAGNER'S opera *Tannhäuser* was first given at Dresden in 1845. In 1860 Napoleon III invited the composer to stage the work at the Paris Opéra, and the revised version of *Tannhäuser* was first produced there on March 13, 1861.

For this version a ballet was introduced into the first scene, and it is frequently suggested that this insertion was against the composer's wishes, even though this suggestion is not entirely supported by the facts of the case.

The confusion has arisen from the management's attempted insistence and Wagner's successful refusal for a ballet to be included in the opera's second Act. Wagner stoutly resisted this but, partly as a sop to Parisian traditions, though perhaps even more in an attempt to clarify his theme, he, in his own words, "amplified the unhallowed Venusberg in a suitable way." The way included an ambitious ballet, for which Wagner produced a scenario involving such personages as the Three Graces and Diana and Endymion.

The choreography was entrusted to Lucien Petipa (Marius' elder brother), but, possibly through insufficient rehearsal, the results were disappointing. Not only was the artistic level low (the Three Graces, for example, materialised in pink ballet skirts) but the balletomanes of the influential Jockey Club were in no way placated by Wagner's prefatory *ballet d'action* (partly, no doubt, because they arrived, as was customary, too late for the first Act) and clamoured noisily for a ballet divertissement throughout the performance.

No such demonstration enlivened the recent Covent Garden revival. The Venusberg high-jinks were choreographed for this production by Kenneth Macmillan, this being his first assignment at Covent Garden.

One could have wished him a more hopeful baptism, yet in an evening that is unlikely to be remembered among Covent Garden's most notable, he at least, and almost alone, did nothing to detract from his growing reputation.

The choreography was formally patterned and revealed Venusberg as a place enthusiastically exhausting. No wonder Tannhäuser, himself, was found on curtain-rise collapsed in a corner.

It might be objected that the style adopted by the choreographer was too modern for the opera (the erotic by-play had more kinship with Petit than Fokine) but the production as a whole seemed to bellow for such a treatment, and a more conventional romantic bacchanale would have been out of place in Ralph Koltai's starkly *chic* settings.

The ballet was competently performed by Julia Farron, Gilbert Vernon and a *corps de ballet* of 12 from the Covent Garden Opera Ballet. **C.A.B.**

THE WILES OF VENUS: Gilbert Vernon and Julia Farron in the Venusberg ballet, which opens the opera, when, with dancing and other delights, Venus tries to keep Tannhäuser in her kingdom.

Farron, who did not go to America with the Sadler's Wells Ballet, has been making a number of guest appearances in various mediums during the past months.

Vernon, after several guest appearances including on TV, will sing and dance in the John Cranko revue, Cranks.

Photo: Houston Rogers

Dance and Dancers . . . . AT HOME

MOISEYEV ENSEMBLE

Ice-rink setting

IT is almost impossible to compare the performance by the Moiseyev Ensemble in London with the memorable triumph the company enjoyed in Paris. In the spacious Théâtre National du Palais de Chaillôt the impact was tremendous and there is no other word for it; at the even larger Empress Hall the impact became diffused in the vasty reaches of this mammoth ice-rink. Even at close quarters it was like looking at the company through the wrong end of a telescope.

The opening dance, *Summer,* was effective enough and introduced the entire company. But the Paris opening number—a suite of ancient Russian dances—was more interesting. It was a stirring sight to see the perfect precision of these dancers as wave after wave entered leaping, stamping, performing "cobblers." Sometimes one almost longed for somebody to falter slightly to show that such regimented perfection was human like the rest of us.

Impossible, I suppose, to avoid a suggestion of monotony in the numbers because the basis of folk dance is much the same the world over and it is only the degree of vitality that alters, modified chiefly by geographic and climatic conditions. But Igor Moiseyev, the company's founder, director and choreographer, has shown genius in making such dances theatrically effective and though we applaud his dancers it is really he who deserves the greatest acclaim.

Inspiration for Fokine

From several dances in the first half of the programme, mainly concerning the flirtations of youth, three stood out. *Khorumi* a hunter warrior dance from the Georgian province of Adjaria, dating back to the 12th century, bore a certain resemblance to similar dances from Yugoslavia My own favourite from the whole programme was *Jok,* a suite of dances from Moldavia.

Here it was possible to see the source of much of the material which Fokine used so brilliantly in his early choreography. In the *Hora,* a slow round dance for the girls, could be seen the dances for the Princesses from *The Firebird* and also the Captive Slaves from *Prince Igor. Chiokrylia* (*The Lark*) and the lively *Jok* had affinities with the national dances in *Prince Igor, Thamar* and similar works. The beautiful weaving movements of the girls, followed by the introduction of the males with the speed and rhythm gradually mounting in excitement, created an unforgettable impression.

Caucasian dances were incorporated into a scene based on incidents in a North Caucasian district during the last war in *The Partisans.* With long cloaks hiding their feet, the dancers portrayed partisans riding to battle. Here was a dramatically effective way of using the gliding *pas de bourrée* step already familiar here from performances by the Beryoska Troupe, who tended to employ it for its own sake. Caucasian steps are used in the battle that follows and one girl partisan performs an incredible series of *chainés* round the stage on one knee. The energy of these dancers is really amazing—just when you think the human body is incapable of further effort the dancers indulge in a fresh bout of bravura display.

Everyday scenes

The *Football* burlesque and the comic *Sailors' Dance,* in the second half of the programme, though to me less interesting, are decidedly popular numbers with an arena audience. They also show with what humour Moiseyev can invest scenes from

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contemporary life. *The Fight of the two Urchins,* in which one man impersonates two wrestling figures, is a delightful creation and the manipulation of the trick costume an incredibly agile feat.

The Ukrainian *Spring Dances* which ended the programme were less interesting because of all the excitement that had preceded them. Starting off slowly with lines of girls walking rather ponderously for what seems an unconscionable long time, the dancers speed up at the end and one man leaps high over the heads of the girls. But so much had gone before that the number came as an anti-climax.

But with all the faults in the London presentation, and there is no doubt that England did not see this remarkable company under ideal conditions, the first visit to England of a major Soviet dance company has been a great success. It is to be hoped that it has not only opened the door to further visits from Igor Moiseyev and his dancers but also to other classical ballet companies. **P.W.**

RAM GOPAL

A welcome return

IT seems a long time since we saw Ram Gopal dance in London and his British audiences have never forgotten that he, more than anyone else, has been mainly responsible for what knowledge we may have of the beautiful and varied dances of India. His two recitals for the Asian Music Circle at the French Institute on November 16 and 19 were therefore most welcome.

Opening with some dances of the Bharata Natyam school of South India, many of which have not been seen in England before, he showed what a fine exponent of this school he is. On this occasion he made no concessions to the audience by giving little explanatory talks—only the poems which the dances illustrated were read over a microphone—and the fact that he assumed that the audience grasped what it was all about added to the pleasure of the recital as a whole.

The second part of the programme consisted mainly of Kathak, Kathakali and folk-dances, most of which were familiar. Anura gave his Drum Dance and his Kandyan Dance. To finish, Ram Gopal performed his beautiful *Dance of the Setting Sun* (*Sandhya Nritta*).

He was in excellent form, dancing far better than when we last saw him. His work seems to have an added depth, being less spectacular, possibly, than of old, with all the movement softer and more fluid.

This recital was one of Ram Gopal's last appearances before returning to India to form a large company for a world tour culminating in a season at the Edinburgh Festival next September. **P.W.**

RAINBOW BALLERINA: Violetta Elvin who has been lent by Sadler's Wells Ballet to Festival Hall where she will dance in Where the Rainbow Ends. *The 20-minute ballet has been choreographed by Keith Lester. Elvin will be partnered by Veit Bethke. Photo: Houston Rogers*

ORIENTAL BURLESQUE: Nichole Parent (to be our Dancer in Musicals *next month) in* Dugudu, *one of the several dance numbers from the witty French revue,* La Plume de ma Tante, *at the Garrick Theatre. Photo: Houston Rogers*

FESTIVAL BALLET

No fatigue here

TO see a company during the last week of a long Provincial tour is undoubtedly to see it under the worst possible conditions. However, judging by the form of Festival Ballet during its week at the New Theatre Oxford (November 28 to December 2), the company might almost have been about to embark on a tour rather than finishing one. The first programme I saw, consisting of *Petrouchka, Etudes* and *Symphony for Fun,* was very lively.

In spite of the fact that Grigorieff and his wife, Liubov Tchernitcheva, have been working on *Petrouchka* in order to pull it into shape, there was no very noticeable change. Some of the crowd pattern was greatly inproved, but on the whole this production still leaves much to be desired. The pitiful attempt at a reconstruction of the Benois designs should be scrapped and somebody should devote careful study to discovering what they were really like. Never before have I seen coachmen in such tattered old hats, cadets looking so unkempt, gypsies so palid, nor a First Nursemaid so unimposing. Aristocrats, such as there are, have the appearance of scullery slatterns. If *Petrouchka* is to mean anything these matters must be put right first. The finest choreography in the world cannot stand up to such ill-assorted clothes.

Etudes, on the other hand, has gained new life in a theatre rather than on the concert platform of Festival Hall. Lander and Gilpin were as splendid as usual and the Danish dancer, Flemming Flindt took the second male lead. He has a good figure, lovely elevation and *batterie,* and all that we expect from dancers of the Royal Danish Ballet. He tends to perform his *tours en l'air* at an angle and he must cure the habit of poking the upper part of his body forward. Otherwise he is the most promising young material I have seen for many years.

Kenneth Melville brought a noble and romantic air to his appearance in the "Sylphide" section of the ballet.

Symphony for Fun wears well, the highlight coming in Gilpin's dancing in the third movement.

No help from the orchestra

IT seemed as though a different orchestra was playing for *Giselle* later in the week, horrid noises issuing from the orchestra pit. This defect did not help Belinda Wright and Gilpin, in the principal roles. Wright's Giselle is still a sketch of what it might become. Her second Act is preferrable to her first as she reveals an unsuspected ethereal quality. I failed to see any reason for her madness in the first Act, though her Mad Scene, within its own limits, is well conceived. Gilpin danced beautifully in the second Act though it is still hard to believe that he is an experienced young roué in the first Act.

The outstanding performance of the ballet came from Janet Overton as a glitteringly evil Queen of the Wilis.

Napoli, which ended the evening, was the usual rollicking affair with the two Danes—Toni Lander and Flindt—dancing for all they were worth. Flindt's Gennaro still needs more *panache* and a cleaner finish to his variations. By this time the orchestra had regained a few players and some of the polish noticeable earlier in the week. **P.W.**

SOVIET DANCERS

Strange bed-fellows

NO one can complain that the concert performances by Soviet artists arranged each year by the Anglo-Soviet Friendship Society are insufficiently varied.

At the latest, given on November 26 at the Princes Theatre, the programme included such collectors' items an *One Fine Day* and the *Toreadors' Song* sung in Russian, Bach's D Minor Toccata and Fugue on a piano-accordian and a brace of xylophonists playing Massenet and Johann Strauss.

The programme as a whole was given with invigorating virtuosity and artistry, but the dance items were disappointing.

Tursuna Makhmudova, a soloist from the Moscow State Variety Theatre, performed a couple of Uzbek dances. Her good looks and natural vivacity were unable to disguise the fact that she was not in the same class as our previous enchanting visitors from

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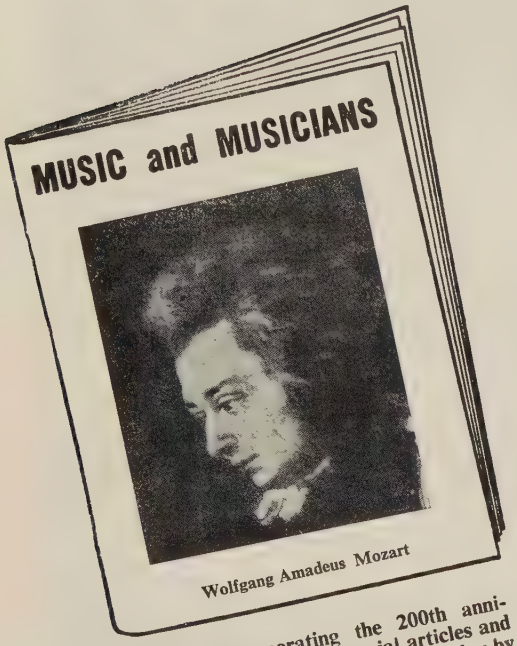

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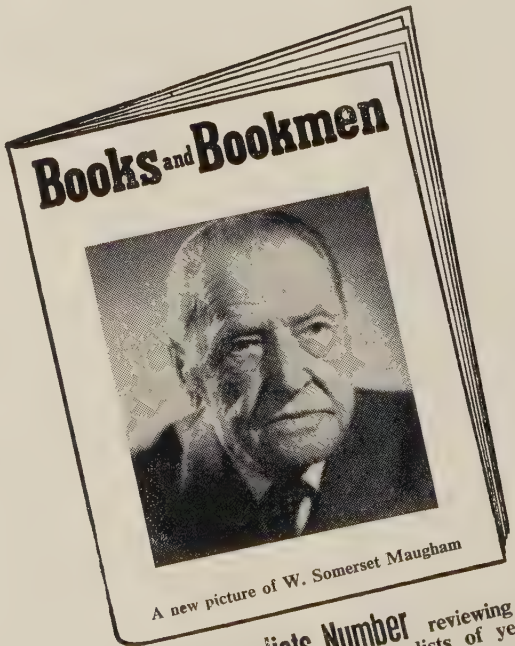

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Uzbekistan, Galya Izmailova and Gulnara Mavayeva.

The two ballet dancers, Zaifuna Nazredinova and Halyaf Safulin, are prima ballerina and *premier danseur* respectively of the Opera and Ballet Theatre of Ufa, capital of the Bashkirian Republic. They were trained in a special department of the Leningrad Choreographic School set up in 1934 to train dancers for the Bashkir Ballet.

Nazredinova is a People's Artist of the USSR and her partner is a People's Artist of the RSFSR, and obviously they have done their national ballet considerable service, but on the admittedly brief glimpse of them afforded by this performance they do not appear to be dancers of international status.

They danced a waltz very similar in choreography to that previously performed by the ballerinas Shelest and Struchkova, and the immensely talented student Phillipovna. The music for this dance, which has previously been by Moskowski or Shostakovitch, was provided by Liebling.

The two dancers, both with quite adequate techniques, danced in a dry, mechanical manner and reduced a dance which can represent joy and triumph, as we have already seen, to a display of mere technique.

Charitably one is inclined to think the performance caught the dancers off-form, but this does not excuse their deplorable make-up and generally unkempt appearance. Altogether their performance was not up to the standards we naturally expect from Soviet dancers.

Until that eagerly awaited day when arrangements can be made for the visit from the USSR of a full-scale ballet company, only their greatest artists or most promising students are likely to survive the rigours of London concert presentation.

The artistry that was notably lacking from the performance of the two dancers was fortunately possessed in abundance by two extraordinarily gifted acrobats, Tamara Ptitsina and Leonid Maslykov. They gave a superb performance characterised by taste and charm. **C.A.B.**

OPERA DANCERS IN JAZZ: Younger members of the Paris Opéra Ballet in Descombey's Frères Humains *on TV. Michel Descombey as the Coloured Boy (centre), Pierre Aubertin as the White Boy (centre back in striped shirt).*

Photo: BBC.

BBC TELEVISION

THE CHINESE CLASSICAL THEATRE

Given on November 6. Introduced by Miles Malleson. Artistic Director, Chao Fang. Presented by Christian Simpson.

THE Chinese Classical Theatre was founded 700 years ago in Peking, so its appearance in Europe for the first time a few months ago was somewhat belated! As in Paris, the Pekin company's London season was a triumphant success, all tickets having been sold before the end of the first week. Their television début was some consolation for those unable to see them at the Palace Theatre.

Miles Malleson introduced the programme. His manner was awkward, and he seemed ill at ease and even more baffled by the Chinese than we were.

The first of the dances was the *Lotus Dance*, in which eight girls swirl and turn with gliding effortless movements. Though pleasing to the eye, a more representative dance could well have been selected as an opening number.

There followed two examples of mime from Chinese plays, the first *The Fight in the Dark*, a highly successful piece of theatre in which suspense worthy of Hitchcock was maintained throughout. This scene was greatly improved by highly efficient camera work. This was succeeded by *Autumn River*, a sketch between an old ferryman and a young girl. Although highly successful in the theatre, this scene lost some of its appeal and comedy in its transition to the television screen.

The actual dancing in the programme was brought to a close with a *Ribbon Dance*, performed by six boys and six girls, each brandishing long sashes with which they described the most fascinating aerial patterns, besides dancing with incredible verve. This dance could have been seen to better advantage if it had been shown against a lighter backcloth; at times the patterns were barely discernible.

The final number, *In Yentang Mountain*, finished the programme with breathtaking acrobatics with the artists fighting, tumbling and leaping backwards over a wall.

BALLET EN BLEU

Given on November 20. Designed by Stephen Bundy. Conducted by John Hollingsworth. Directed by Charles R. Rogers. Produced by Christian Simpson.

The Bluebird Pas de Deux

Music by Tchaikovsky. Choreography by Petipa.

CHRISTINE VAUSSARD
and
JEAN PAUL ANDREANI

CHRISTINE VAUSSARD and Jean Paul Andreani did little to enhance their reputations with this performance, which they simply "bashed" through. Although they were both technically correct, there was no semblance of style. One moment she was fluttering like a bird, the next dancing like the Swan Queen. John Hollingsworth did not assist the dancers by taking the music so fast that Andreani had considerable difficulty in completing his *brisés volés*; his *elevation*, however, was superb.

The dance was given against a plain backcloth with, in each corner of the stage, four draped white curtains tied like Christmas crackers. Surely it was unnecessary to use a chandelier as a fill-in between the separate dances, though there was some excuse for it before the *coda*.

The costumes of both dancers were poorly designed, Andreani wore no headdress and did not look in the least like a bluebird.

Frères Humains (Rhapsody in Blue)

Music by George Gershwin. Choreography by Michel Descombey.

Cast

The Girl— — — MONIQUE BIANCHI
The White Boy — PIERRE AUBERTIN
The Coloured Boy— MICHEL DESCOMBEY
with
Mlles. J. Dubarry, C. Motte, B. Poncet,
Mm. M. Dussaigne, A. Labis, S. Reynald.

FRERES HUMAINS is based on the theme that all men are equal in God's sight—if not on Earth. An interesting idea for a ballet, but surely Descombey could have found music a little less hackneyed than Gershwin's symphonic jazz rhapsody.

The ballet is the story of a coloured boy wrongfully accused of the murder of a white girl. The work got away with a fine dramatic start, in the manner of an Orson Welles' film with the cameras giving us some slow well-angled shots.

The opening dance for the boy was excellent, but the murder of the girl was messily contrived; the choreographer could have devised a stronger *pas de deux* for the girl and her murderer. The ballet suffered throughout from lack of choreographic invention, too often it was "step-step-*pirouette*". But the ballet did have its moments —the lynching was well staged, while the boy's desperate appeal, in which he turns from one couple to the other, was highly effective.

The finale came as a complete anti-climax. It tailed off to nothing: suddenly the ballet ended with the reappearance of the girl, and one was left conjuring up visions of a succeeding scene set in the Elysian Fields.

Technically the dancing was again of a high standard. Descombey himself has remarkable *ballon*. The other dancers all tended to attempt to convey dramatic expression with mechanical precision, entirely devoid of feeling.

The decor consisted of a white wooden fence, with a few overhanging lines of washing and, of course, the inescapable cartwheel. The boys were dressed in check shirts, boots and breeches, the girls in simple cotton dresses.

Christian Simpson's production was of a higher standard than that attained in the first ballet.

The Sleeping Beauty

A talk arranged and introduced by Peter Williams. Given on November 14. Music by Tchaikovsky. Decor and Designs by Leon Bakst. Produced by Gordon Murray.

THE BBC have not been slow to realise the possibilities of television as a medium for ballet instruction. Over the years they have presented many programmes designed specially for children. Several have been of considerable educational value as well as being highly entertaining.

This month a new idea has been devised, that of taking a well-known classical ballet,

presenting a short history of its production, of the dancers associated with it, and of its music, as well as a synopsis of the story, illustrated by sketches of the original decor.

The Diaghilev production of *The Sleeping Beauty* was an ideal opening choice. Peter Williams presented the programme. The programme was skilfully synchronised, the speaker explaining the story in relation to the background music, taken from Tchaikovsky's score, while at the same time showing the designs by Bakst. It was unfortunate that the medium prevented one from savouring the colour of Bakst's designs, one or two of which were rather indistinct. The reproduction of Carabosse and of "the Castle on the Mountain" were on the other hand highly successful.

New ideas for programmes are always welcome. Let us hope that this will develop into a series, presenting the great classical ballets so they may be appreciated by the younger generation. **Nicholas Baker**

DANCE LECTURES

Moiseyev on Folk Dance as Theatre

On November 25, Igor Moiseyev, leader of the Russian folk dance company, spoke on "Ballet and Folk Dance in Russia" at the Society of Cultural Relations with the USSR.

I had some moments of uneasiness at the opening of the lecture, expecting Moiseyev to hover uncertainly between two fields of dance—folk and ballet. Ballet was swiftly dismissed after two observations—that ballet and folk-dance exist side by side in the Soviet Union, and that the history of the Russian Ballet is nowhere as well-known as it is in Britain.

When that had been said, Moiseyev embarked on the subject of folk-dance and had some interesting comments to make on the problems he has encountered in attempting to stylise folk-dances without robbing them of their authenticity. Not even the wildest and most enthusiastic supporter of English folk-dance would claim that it compares in any way with the excitement, variety and vitality of Russian national dancing. Many systems of folk-dance exist in the Soviet which, for simplification, Moiseyev divides into four groups. Of these, the Russian or Slavonic, which includes the dances of the Ukraine and Byelorussia, is the most important. But there are also the dances of the Caucasus, Central Asia and those of the Baltic peoples, and it is quite possible to speak about the choreography of each republic of the USSR separately.

There are, he claims, over 3,000 different regional dances, and one is not suprised to hear that after thirty years of study he has been unable to learn even half of them. As we know, the richness and variety of Russian folklore is enormous. Consequently, there are many elements and subjects on which choreography can be based. And, in many regions, there is not only the traditional content of the dance, but a large element of improvisation is allowed within its framework. How can one be sure of preserving the original design of the dance without removing impromptu passages?

Some regions have a richer repertoire of steps than others and, therefore, a choreographer can draw upon a fuller range of expression of the movements of the human body. Another problem he has met has been the influence of films and radio. These have brought new elements and steps which have nothing to do with the folk basis and spoil the originals. Since his famous troupe was formed in 1936, they have been doing their best to collect and record all the national choreography that exists.

For the stage choreographer, however, documenting a particular dance is not so necessary. It is far more important to understand the dance: to understand not only its rhythms, accentuation or costumes peculiar to the region, but to know something of the tradition of the people and their historical past. No choreographer, he insists, should attempt to re-create a particular regional dance unless he has made as intensive a study as possible of the psychology and background of its people.

But one is not convinced that his attempts to reconcile two opposing aims—to purify certain folk-dances, removing what he terms lapses of taste, while keeping as closely as possible to the original and, at the same time,

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to expand these dances so that they can be successfully presented on stage—can possibly be satisfactory. A compromise will be reached and it is probable that regional characteristics will eventually be absorbed into one standardised Russian folk-dance, almost as formal as classical ballet. The performances at the Empress Hall do not disprove this possibility with their more or less standard costumes and a predominance of dances from the Russian or Slavonic group which, I repeat, Moiseyev tells us is the most important and productive school of Russian folk-dance.

Gregory on Dance versus Anti-dance

IN a stimulating and, at times, extremely provocative lecture for the Federation of Russian Classical Ballet on November 27, John Gregory posed so many questions and listed so many problems related to dancing in this country, that one could easily spend some months analysing each in detail. His main thesis seems to be that dancing is not a matter of nationality, but of schooling. What we know as Russian ballet is not really Russian, but because it came to us from Russia with Diaghilev, we find it convenient to give it that label. Many ingredients passed down through the history of ballet make up the mixture.

Russian ballet at its height was completely international. When will our English ballet reach such a standard and what will happen to Sadler's Wells when it eventually goes to Russia? Will there be merely politeness and curiosity, or will it take Moscow by storm? Gregory is inclined to predict that polite curiosity will be expressed, but the Russians, no doubt, will tactfully find some points worth admiring.

With proper schooling—there are far fewer good teachers than good dancers here—he believes that there is no reason whatever why English dancers should not be able to dance as well as the Russians at their best. But the transformation will take time. A certain celebrated critic has told us that an English school is emerging, and that it is high time that we forget all this nonsense about the superiority of the Russians. Now, Gregory claims that the English school has already emerged and the sooner we forget about it the better. As Igor Moiseyev put it recently, the Russians dance with their whole bodies, while we manage to turn out very good dancers from the waist downwards.

John Gregory also firmly believes that the best hopes for British ballet lie with those teachers of independent outlook outside the academies, and outside the two large organisations which sponsor so many examinations. These immense organisations, with their annually patched-up syllabuses, borrowed from here, there and everywhere, defeat their own purpose: they are so desperately anxious to prevent the English from dancing incorrectly.

Do they place too much emphasis on classical positions? Many pupils, I am certain, have often thought so, but need dancers have the classical positions so thoroughly bludgeoned into them that they are literally fixed into these before they are allowed to move? Surely the pupil should be encouraged to be expressive from the outset, the body must be unfrozen and its movements infused with warmth.

Another question Gregory asked is whether the Arts Council should give so much financial support to one body. Some time ago, the continued existence of Festival Ballet was in doubt, and now the Ballet Rambert, with its honourable past, has been forced to beg for funds to continue. Is competition healthier than a monopoly?

His opinion is that a pupil will have a far better, more personal tuition in a good independent school, rather than in a school whose ultimate aim is to groom artists for its company. In fact, he believes that pupils should be taught to teach as well as dance. A well-trained, accomplished dancer, if adaptable, will not remain long out of work, but, unless he is financing it, a poorly trained dancer will not stay long in a company.

Whether one agrees with John Gregory or not, he must be admired for having the courage to express such views. Moreover, too many of us have been casting a blind eye over some of the more unsavoury aspects of British ballet for a long time. There is no doubt that these lectures which he and Barbara Vernon have arranged on behalf of the Federation of Russian Classical Ballet are an excellent idea.

E. C. Mason

Dance and Dancers . . . ABROAD

AMERICA

Markova in Chicago

WITH Alicia Markova as *prima ballerina,* a series of three ballets were mounted for the lively Lyric Theatre season at the Chicago Opera House. With Vera Zorina, Sonia Arova and Oleg Briansky as guest artists, Ruth Page produced *The Merry Widow* and *Revenge* as well as a mimed and danced version of Monteverdi's *Il Ballo delle Ingrate* with Zorina as Venus, Jane Bockman as Amore and Kenneth Johnson as the Bridegroom.

One indication of the importance of this season is evidenced by the fact that John Martin, of the *New York Times,* made the round-trip journey to Chicago in order that he might see the company and report on Markova's Merry Widow and Zorina's appearances in the Monteverdi work, both choreographed by Ruth Page.

Writing of the former work in the *New York Times,* Martin reported, "It was a bold stroke to cast the classic Markova as 'the Merry Widow' but it was completely justified. Here is a stunning looking Sonya, altogether aware of the style of 1900, partly a *femme fatale,* partly a romantic with a sense of humour. That she dances exquisitely goes without saying." The usually hard-to-please Chicago dance critics also hailed Markova. Ann Barzel noted that "Dancing a wider vocabulary than she has used in some years, she proved as sure of herself as in more familiar roles".

News of *Revenge,* which had its premiere too late for coverage in this issue, will appear in the next issue with pictures of these new productions. Two things now are already certain about this important Lyric Theatre season in Chicago. One is that Alicia Markova has had another personal triumph. Another is that Ruth Page has assembled a young, handsome and talented company that is putting Chicago back on the dance map in America.

CARMEN AMAYA who made a successful come-back in U.S.A. Photo: Leo Friedman

Katherine Dunham's Return

RETURNING to New York under the ægis of Sol Hurok, Katherine Dunham and her company have had an enthusiastic welcome from the public and a series of mixed reviews in the daily press. While everyone was in agreement that visually it was one of the handsomest dance productions seen in New York in many seasons, many felt that Miss Dunham did very little actual dancing, though she always managed to look alluring. Those of us who recall Katherine Dunham's first New York appearances in 1940, when she herself was as virtuosic and exuberant as her present company, were, perhaps, expecting too much.

Vitality and excitement, however, were provided by Vanoye Aikens, Lenwood Morris, Lucille Ellis and Walter Davis. In the current repertoire the most popular numbers are *Shango, Fertility Ritual, Tango* and the wonderful Florida swamp shimmy, *Barrelhouse.*

Amaya's Extended Season

CARMEN AMAYA and her company of Spanish gypsy dancers and musicians, who scored a great success with their series of four performances at Carnegie Hall earlier this season, returned to New York for a three-week engagement at the Holiday Theatre. Here again Carmen Amaya repeated her personal triumphs in her superb Flamenco dances. Not having seen her since 1945, I found it exciting and rewarding to see her once again and, this time, supported by such a fine company.

Because of her temperament and technique, it is almost inevitable that Amaya

dominated the performance. Especially noteworthy was a new number, *Ritmos Carmen Amaya,* which permitted her to raise her gravel-voice in song as well as inject some lusty humour into an evening which is otherwise extremely intense and dramatic.

Notable, too, were her stunning *Soleares* and the rhythmic *Siguirya* as well the closing *Algerias* in which her feet had the rapidity of machine-gun fire. The fine principal dancers were Goyo Reyes and Pepita Ortega with Diego and Curro Amaya both notable in a distinguished dance ensemble. Also contributing to the importance of this season were Domingo Alvarado, the Flamenco singer; Sabicas, the guitarist and pianist Alfredo Speranza.

News of Ballet Theatre

BALLET Theatre, co-directed by Lucia Chase and Oliver Smith, and with Nora Kaye, Rosella Hightower and John Kriza as principal artists, departs on a trans-continental tour this month under the management of Sol Hurok. It is also reported that Erik Bruhn has joined the company on what looks like a permanent basis with a new contract running through 1957 and with an option on 1958. Unfortunately, therefore, Bruhn will not be appearing with his countrymen when the Royal Danish Ballet appears at the Met in September.

Under consideration for Ballet Theatre's three-week Spring Season at the Met are revivals of three Anthony Tudor ballets—*Dark Elegies, Dim Lustre* and *Undertow*—as well as Agnes de Mille's *Tally Ho!* There are also rumours that there may be new ballets by Leonide Massine, Harold Lander and Eugene Loring as well as a new work, *The Rib of Eve,* by Agnes de Mille.

The Wells on Television

RETURNING to New York after capacity engagements in San Francisco, Los Angeles and East Lansing, Michigan, Sadler's Wells gave their colour television performance of *The Sleeping Beauty* to an estimated audience of 40 million viewers across the United States. Interestingly enough, this December 12 performance had somewhat the appearance of a fairytale rather than a full-length ballet. This was due in some part, perhaps, to the fact that dramatist John Van Druten supplied a written commentary that was read throughout some of the dance action and supplied a bridge between other of the scenes.

As we go to press, it appears more than likely that the New York City Ballet's full-length *Nutcracker* will be televised in colour on Christmas Day to a nationwide audience.

News in Brief

FOR its 50th Anniversary celebration the Juillard School of Music is commissioning three new dance works by Doris Humphrey and Jose Limon to be premiered in February and April . . . James Starbuck has been named as choreographer for *Strip for Action,* the new musical which will star Gypsy Rose Lee . . . Martha Graham and her Company, now in India, scored major successes in Tokyo and Manila, where they made their first appearances of this tour . . . The Scots Guards, before returning to Britain, gave three more sold-out performances at Madison Square Garden. **Arthur Todd**

FRANCE

Don Quixote at Opéra

THE revival on November 9 of *Le Chevalier Errant* came at a happy moment to put life into a rather dull choice of programmes which were hardly showing to advantage the stars and the qualities of France's leading ballet company.

This " choreodrama," the work of Jacques Ibert and Serge Lifar, is based on a scenario by Elisabeth de Grammont evoking the tall figure of Don Quixote. The Knight of La Mancha is dead, and his nephews reconstruct his memory. No, he was not mad, he who found the golden age along the road of the impossible, he who discovered in the innocence of the windmills the tyranny of the machine, and in the multiple aspects of Dulcinea, the princess of his dreams. Singers, dancers and musicians participate in this vast synthesis of music, drama and choreography, and illumine it with the brilliance of their talents.

If the qualities of the work emerge enriched by comparison with the past, certain faults appear also, notably in the contribution of the designer, Pedro Flores, whose very fine drop-curtains do not compensate for the badly constructed sets and a vast empty stage which makes the choreographer's task difficult. This explains the feebleness of some of the *ensembles.* The scenario also is at times obscure, the scene of the galleys in particular being hard to follow.

With that heroic quality which is one of his characteristics, Serge Lifar has created his work around the figure of the Knight, of which he himself formerly gave an extraordinary interpretation. Peter van Dijk, who succeeds him in the role, thus assumes a heavy responsibility. From the technical viewpoint, his is quite an exceptional feat of endurance which only his technical mastery enables him to achieve. From the expressive viewpoint, without eradicating the memory of his illustrious predecessor, he reveals a real stage presence which will gain when he asserts himself still further.

Of the women only Lycette Darsonval succeeds in imparting radiance to the figure of Dulcinea. Christiane Vaussard and Micheline Bardin are not equal to their roles, while Espanita Cortez gives a sad parody of the Spain of Argentina and Teresina. This is an interesting but uneven work, full of grandeur, and the revival is well worth while, both choreographically and musically.

Stars with de Cuevas

THE autumn season of the Cuevas ballet took its course at the Théâtre des Champs-Elysées with a brilliance quite its own. Thanks to the presence of Alicia Markova, Margrethe Schanne, Solange Schwarz and, returning, Rosella Hightower, the new ballets (reviewed on pages 20-21) and revivals follow one another with varying success.

Alicia Markova, admirably partnered by George Skibine, gave a remarkable interpretation of *Giselle*, richer in meaning than ever before. Seldom has the Romantic style of this masterpiece been rendered with a purer feeling. The *corps de ballet* were unusually disciplined and musical in Act 2.

In *La Sylphide*, Margrethe Schanne, from Copenhagen, introduced to Paris a school which was still unkown here. In her style, assurance is wedded to an extreme concern for expression, detail and mime. *Giselle*, *Les Sylphides* and *Pas de Quatre* also enabled her to reveal her personal qualities and the variety of her talents.

In a brief appearance in *Le Cygne Noir*, Solange Schwarz once again displayed with brio her inimitable *dégagés à la seconde*, while Rosella Hightower has repeated one of her greatest triumphs in *Piège de Lumière.*

News in brief

THE Musée Guimet is presenting an exhibition on the theme of *Ballets and Concerts in Asiatic Art.* China, Japan, Persia, Burma, Turkey and India, from the 10th to the 18th centuries, offer paintings on silk and paper, prints and gouaches in precious stones, images of a refined grace and sensitivity which show a wonderful sense of composition and texture.

At the Théâtre Hébertot, the Azuma Kabuki dancers have had a brilliant debut. The company invited the poet, Jean Cocteau, to take part in the ceremonial ritual of purification.

Véronika Mlakar, ballerina of Roland Petit's forthcoming season starting at the Théâtre des Champs-Elysées at the end of December, has just arrived in Paris.

On December 15, the *Prix Terpsichore*, founded by Alice Nikitina, will be awarded to four young dancers. The jury will be headed by Maurice Lehmann and Jacques Ibert, and the prizes will be money grants.

Marie-Françoise Christout

Ballet Dates

SADLER'S WELLS BALLET
at the Royal Opera House, Covent Garden

Dec.
31 *Les Sylphides, Daphnis and Chloe, Homage to the Queen*

Jan.
2 *Le Lac des Cygnes* (Fonteyn, Somes)
4 *Le Lac des Cygnes* (Grey, Field)
6 *Coppelia* (Nerina, Blair)
7 *Cinderella* (Fonteyn, Somes)
9 *Coppelia* (Beriosova, Chatfield)
12 *Cinderella* (Fonteyn, Somes)
14(M) *Le Lac des Cygnes* Act 2, *Daphnis and Chloe, Coppelia* Act 3
14(E) *Le Lac des Cygnes* (Nerina, Rassine)
17 *Coppelia* (Fifield, Shaw)
18 *Cinderella* (Fonteyn, Somes)
20 *Le Lac des Cygnes* (Jackson, Somes)
21(M) *Le Lac des Cygnes* (Elvin, Blair)
24 *Ballabile, Rinaldo and Armida, Checkmate*
26 *Coppelia* (Linden, Blair)
28(M) *Le Lac des Cygnes* (Fonteyn, Somes)
28(E) *Le Lac des Cygnes* (Beriosova, Chatfield)

SADLER'S WELLS THEATRE BALLET

Jan.
16 Memorial Theatre, Stratford-upon-Avon

Feb.
6 To be announced
13 New Theatre Royal, Norwich
20 Grand Theatre. Wolverhampton
23 Gaumont Theatre, Preston
27 Alexandra Theatre, Birmingham
30 Odeon Theatre, Southend

March
5 Globe, Stockton-on-Tees
12
19 Alhambra Theatre, Bradford
26 Theatre Royal, Nottingham

BALLET RAMBERT

Jan.
2 Theatre Royal, York
12-21 The Little Theatre, Jersey (small group from the company)
23 Her Majesty's Theatre, Carlisle

FESTIVAL BALLET

Dec. 23- Jan 25 Casino Theatre, Monte Carlo

Feb.
6 Gaumont State Theatre, Kilburn
13 Davis Theatre, Croydon
20 Regal Theatre, Edmonton
27 Empire Theatre, Liverpool

Mar.
5 Grand Opera House, Belfast (two weeks)
19 Her Majesty's Theatre, Aberdeen
26 Kings Theatre, Glasgow (two weeks)

Apr.
9 Gaumont Theatre, Dundee

GALA PERFORMANCE
at the Sadler's Wells Theatre on January 6

In the presence of H.R.H. The Princess Margaret to commemorate the 25th Anniversary of the re-opening of Sadler's Wells Theatre on January 6. Sadler's Wells Theatre Ballet in *Danses Concertantes.* Margot Fonteyn and Michael Somes in a classical *pas de deux.* Excerpts from various operas by The Sadler's Wells Opera Company.

CRANKS
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A balletic revue devised by John Cranko, with music by John Addison and designed by John Piper. With Gilbert Vernon, Gordon Heath, Anthony Newley and Marcia Ashton.

WHERE THE RAINBOW ENDS
Royal Festival Hall

Dec. 26 to Jan. 14

Christmas play with a 20-minute ballet by Keith Lester, starring Violetta Elvin partnered by Veit Bethke.

Ballet Correspondents will be resumed in the February issue.

For contents of the February number of Dance and Dancers, see page 21.

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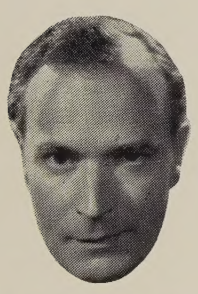

PETER WILLIAMS

Educated at Harrow and has been head designer for Jantzen, Daily Mail ballet critic, and four years assistant editor of Ballet. He has designed four ballets and his combination of journalistic and balletic talent give DANCE AND DANCERS an experienced and authoritative content.

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